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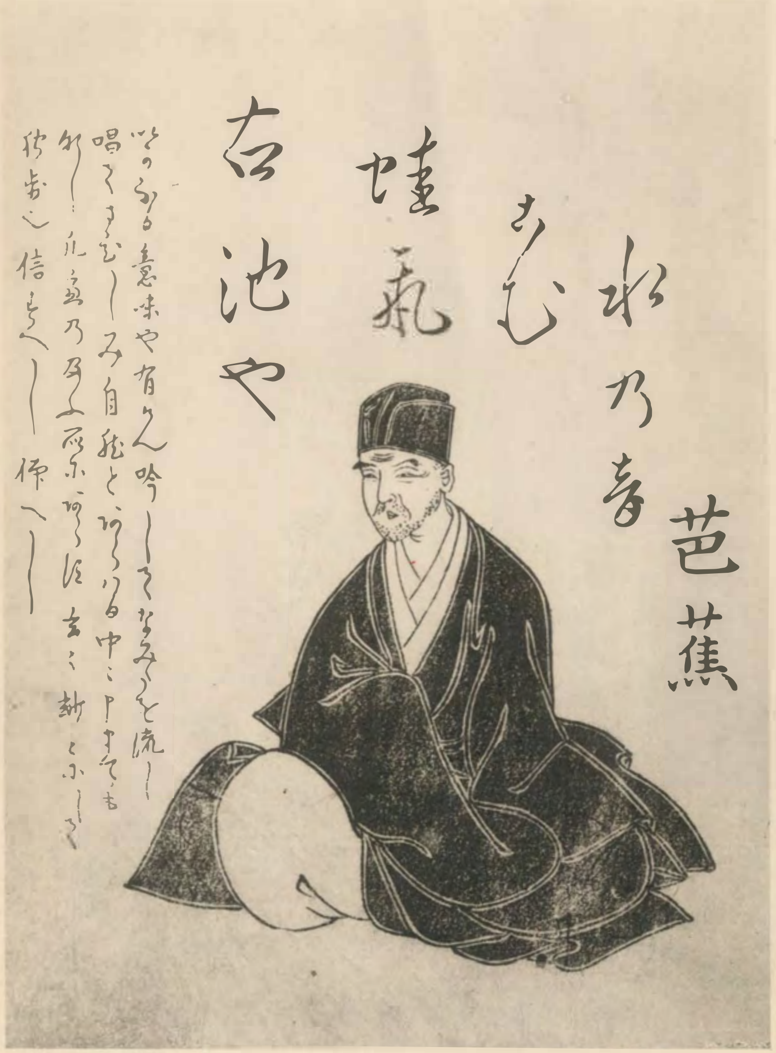

A Portrait Of Bashō
By Kōkō, an ancient poet and painter

An Anthology of Haiku
Ancient and Modern

Translated and annotated

By

ASATARŌ MIYAMORI

（宮森麻太郎）

With 72 Autographs and Pictures
Including 18 Coloured Pictures

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PRINCE NOBUHITO TAKAMATSU-NO-MIYA

(高松宮宣仁親王殿下)

The Author Gratefully and Reverentially
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MR. HIRAFUKU

Mr. Hyakusui Hirafuku

The author's hearty thanks are due to Mr. Hyakusui Hirafuku (平福百穗) who has contributed eighteen beautiful illustrations to the present volume.

Mr. Hirafuku was born in 1876 in the town of Kakunodate, Akita Prefecture, the son of a celebrated painter, Suian by name. In his younger days he studied Japanese painting under the late Gyokushō Kawabata, a great painter of the Maruyama School. In 1898 he graduated from the Tokyo School of Fine Arts where he had taken the course in Japanese painting. For more than ten years he worked as an illustrator for the "Kokumin," one of the leading Tokyo newspapers. His fame was firmly established by "The Turkey," a large picture, exhibited in 1915, which was three years later followed by "Yojō" (a famous character in Chinese history), another large picture of excellent workmanship. In 1930 he visited Europe, for observation of pictures, staying most of the time in France and Italy. In 1932 he was appointed an instructor in Japanese painting at his *Alma Mater*. He is a member of the Imperial Academy of Fine Arts.

Mr. Hirafuku has developed his own characteristic style out of the Maruyama realistic style; and he is a prominent figure in the galaxy of contemporary painters.

A. Miyamori

THE AUTHOR

The Author

Asatarō Miyamori (宮森麻太郎) was born in 1869, the son of a business man in Ikuchishima, a beautiful island in the Inland Sea. He graduated from the Keiō Gijuku, a college famous for its English course, and destined later to develop into the present Keiō University. He visited the United States, England, and France, in 1914–15, to study educational and dramatic conditions. In 1930 he delivered several lectures before His Imperial Highness Prince Takamatsu on "Several Important English Words Mistranslated in Japan," "British and American Writers who Have Translated Japanese Literature into English," "Chikamatsu and Shakespeare" and "*Haiku* and Epigrams." He has taught English language and literature at Keiō, Meiji, Chūō and Tōyō Universities. He is an advisory counsellor to the Shakespeare Association of Japan.

Principal works by the Author:—

Masterpieces of Chikamatsu, the Japanese Shakespeare (Kegan Paul, Trench, Trubner & Co., London).

Tales of the Samurai (Kelly and Walsh, Yokohama) out of print.

A Life of Mr. Yukichi Fukuzawa (Maruzen Co., Tokyo), out of print.

Chikamatsu and Shakespeare (in Japanese, the Dōbunsha, Tokyo).

A Bird's-Eye View of the Modern Drama (in Japanese, the Gembunsha, Tokyo), out of print.

PREFACE

The present volume is a thoroughly revised and considerably enlarged edition of *One Thousand Haiku Ancient and Modern*, published in 1930, which was intended for Japanese students of English. The first edition was enthusiastically welcomed by many scholars and critics, including Professor Inazō Nitobe and Professor Hagemu Igarashi, Dean of the Literature College of Waseda University. Their favourable reviews* have encouraged me to undertake the present volume, which is intended principally for foreign readers who have no knowledge of Japanese literature. At the same time I have added the original verses printed in the Japanese and Roman characters for those foreign readers who have some knowledge of Japanese literature and also for Japanese students of English.

Traditional themes for *haiku* poets are counted by the thousand. A considerable number of them are concerned with human affairs peculiar to Japan, such as The Doll's Festival, The First Reading in the New Year, The New Year's Decoration Pine-Trees, which would be of comparatively little interest to foreign readers. Moreover, most verses treating of these themes are insusceptible of successful translation into English. Among the traditional themes dealing with Nature, the most popular are the cherry-blossom, the plum-blossom, the maple leaf, the harvest moon, snow, the nightingale, the cuckoo, the skylark, the butterfly, the firefly and the cicada; and most masterpieces of great poets have these for their subjects. The natural consequence is that *haiku* on these themes occupy the greater portion of the present anthology.

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* The reader is referred to the extracts from most of these reviews appended to this volume.

The verses of Bashō, the greatest of *haiku* poets, are, for the most part, objective descriptions pregnant with delicate subjective feelings, so that most of them are beyond the ordinary reader's comprehension. Therefore, I have added brief annotations to almost all of them, but comparatively few to the verses of Buson, Issa, Shiki and other ancient poets which are easier to understand, while as to the verses of contemporary poets, I have added annotations to very few.

A few explanations are sometimes repeated here and there for convenience' sake. Most of the titles of the verses are from my own pen because most *haiku* have received no titles from their writers.

My hearty thanks are due to Miss A. C. Bosanquet who has carefully revised the manuscript, and to Mr. Seihō Shimada, Professors Keizō Kumasaka, Jun-ichi Tachibana, Tsuratsune Chō, for valuable suggestions.

A. M.

Tokyo, October, 1932.

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INTRODUCTION

INTRODUCTION

I

Haiku* (俳句) and Epigrams

The *haiku* (俳句) is the shortest of Japanese poems, consisting of three lines of five, seven and five syllables respectively, i.e. of seventeen syllables all told, and in it seven or eight, at most ten words are counted. Here are examples :—

Tsurigane ni
Tomarite nemuru
Kochō kana

Upon the temple bell
A butterfly is sleeping well. **By Buson**

Ara-umi ya
Sado ni yokotō
Ama-no-gawa

The sea is wild! The Milky Way extends
Far over to the island of Sado. **By Bashō**

The *haiku* is written in a kind of verse; but, unlike the *tanka*, which is the next shortest poem of thirty-one syllables, and all other types of Japanese songs and poems, it is a peculiar form of wit, concentrated to the last degree, too short and rather too stiff to sing. It is subject to the traditional limit of three lines and seventeen syllables; but, as is the case with all other types of Japanese poetry, it has no metre and no rhyme. It is true that almost all Japanese words, like Italian words, end in vowels so that they sound rather smooth and musical. But most of the words employed in poetry, except in some modern poems, are pure Japanese words in which the vowels sound short. Therefore rhyming would be of no value. For instance, in the following verse by Bashō:—

---

* *Haiku* is pronounced somewhat like " hike," not " hake."

Yagate shinu
Keshiki wa miezu
Semi no koe

There is no sign in the cicadas' cry
That they are just about to die.

Shinu of the first line accidentally rhymes with *miezu* of the second line; but the vowels sound short and consequently have no effect, compared with "cry" and "die" in the translation. It is true that many Japanese words of Chinese origin called *kango* are sometimes used in *haiku* for the sake of vigour of sound, which pure Japanese words lack, but they are never employed for rhyming purposes. Again, there is no stress or force accent* in the Japanese language, which naturally prevents the existence of metres in Japanese poetry. In a word, the absence of metres and of rhyme is what distinguishes Japanese from European verse.

In the Japanese language, unlike the European languages, pronouns are very rarely used, there are no articles and in

haiku, very few grammatical changes of verbs. Therefore, in *haiku* which consist of very few words, the content is comparatively rich. For instance, the following verse by Issa does not contain "it," "they" and "their."

Mino ueno
Kane tomo shirade
Yūsuzumi

Unaware 'tis their life's sunset bell,
They enjoy the cool of evening.

Bashō's famouse verse:—

Furuike ya
Kawazu tobikomu
Mizu no oto

The ancient pond!
A frog plunged—splash!

does not contain "The" and "A"; therefore even to a Japanese, if he has no knowledge as to the circumstances in which Bashō composed this verse, it is not clear whether it is "an old pond" or "the old pond" and whether "some frogs" or "a frog" is meant. Again *tobikomu* may mean "plunged" or "plunges." Compared with painting, the Japanese language is like a sketch in Indian ink, while the European languages, which are more exact in the manner of expression, are like a detailed painting in water colours or in oil. It is, therefore, hardly necessary to say that the translations in the present volume, though they are so simple and short, ought to be clearer to European readers than the original verses are to Japanese readers.

---

* It must be borne in mind that the Japanese language has pitch or musical accent.

Haiku make use not only of elegant, classical words of purely Japanese origin but also of some words of Chinese origin, and of colloquial and rarely even vulgar words and a few words of European origin. But inasmuch as, from their essential nature, *haiku* require the maximum economy of words, not a loose colloquial, but a compact, literary style is employed. Moreover, this strict economy has necessitated the employment of several particles called *kireji* or "cutting words"—words which terminate a sentence or a phrase. Of these "cutting words," *ya* and *kana* are of the greatest importance. It is no exaggeration to say that they are the only "cutting words" worthy of discussion. Opinion differs as to their significance, but I think it is safe to say that they imply an exclamation of slight degree.

Nanohana ya
Tsuki wa higashi ni
Hi wa nishi ni

What an expanse of rape-flowers,
With the moon east and the sun west! By Buson

Fuji hitotsu
Uzumi nokoshite
Wakaba kana

How luxuriant the young foliage,
Leaving only Mount Fuji unburied! By Buson

But it is my opinion that it is often better to ignore the exclamatory sense of *kana* and *ya* in translations.

Tsurigane ni
Tomarite nemuru
Kochō kana

Upon the temple bell
A butterfly is sleeping well.

It would be awkward, in order to reproduce the exclamatory sense of *kana*, to add "Behold!" before "Upon the temple bell" or "Ah!" before "A butterfly is sleeping well."

Ya and *kana* are the most developed, the most refined, the most solemn of all "cutting words."

Comparing it with painting, the *haiku* is like a sketch or the outlines of a sketch. To stretch the comparison further, the *haiku* is but the title of a picture, nay a suggestion for one. It is hardly necessary to say that even in a sketch of "a butterfly sleeping on the temple bell," outlines of the belfry as well as the bell and the butterfly ought to be represented, while in the *haiku* only the focus of a momentary impression of the scene is hinted at. Generally speaking, in the *haiku* an objective description is given, often omitting the verb, and the poet's subjective sentiment is left to the reader's imagination. Pregnancy and suggestiveness, brevity and ellipsis are the soul and life of a *haiku*. If the poet gives full expression to his feelings in this extremely small verse, there remains very little space for description, so that the resultant poem may be applied to any other similar cases. To write a good *haiku*, it is absolutely necessary to describe the particular features of a given theme as fully as possible. In doing so there is little space for expressing the poet's feelings. A *haijin* or *kaiku* poet of eminent merit leaves a great deal to the association of ideas and imagination of the reader. He does not himself wonder or admire but makes the reader do so.

Kare-eda ni
Karasu no tomarikeri
Aki no kure

A crow is perched on a bare branch;
It is an autumn eve. **By Bashō**

Such a *haiku* as this is generally considered an ideal realistic or objective verse. It describes only what the poet observes and seems to signify nothing else; but it may well be considered a poem symbolizing a dreary autumn evening. The poet does not spend a single word upon the loneliness of autumn twilight, but the reader is profoundly impressed by the apparently artless description.

Waga yuki to
Omoeba karushi
Kasa no ue

The snow upon my hat
Feels light, being mine own. **By Kikaku**

This verse is but a bare expression of the poet's subjective sentiment, and by no means a supremely good poem, although it is a famous one. An ideal *haiku* is one in which a natural event is described as it is, and the poet's emotion does not appear on the surface. Compare the following two verses:—

Mitsukushita
Me wa shiragiku ni
Modori keri

My eyes which had seen all came back,
Back to the white chrysanthemums. **By Isshō**

Kigiku shiragiku
Sonohoka no na wa
Nakumo gana

Yellow and white chrysanthemums;
Would that there were no other names! **By Ransetsu**

The latter verse is too plainspoken, too subjective, in the eulogy of the yellow and the white chrysanthemums; while the former is an objective description which is more suggestive and more impressive.

As has been seen above, every *haiku* contains a word referring to one or other of the four seasons. Eor instance, in:—

Upon the temple bell
A butterfly is sleeping well.

"butterfly" is a noun referring to spring. It is true there are butterflies also in the other seasons; but when the *haijin* says simply "a butterfly," he means "a spring butterfly," while "butterflies" in the other seasons are modified by the name of the particular season, as "a butterfly of summer or of autumn." This is one of the conventions in *haiku*.

Ara-umi ya
Sado ni yokotō
Ama-no-gawa

The sea is wild! The Milky Way extends
Far over to the island of Sado. **By Bashō**

"The Milky Way" is a noun belonging to early autumn because the Milky Way is most clearly visible in this season.

Kumo wo fumi
Kasumi wo suuya
Agehibari

How the skylark soars,
Treading on the cloud,
Inhaling the haze! By Shiki

It is hardly necessary to say "skylark" belongs to spring. The cicada and the frog are conventionally considered to belong respectively to summer and spring. Inasmuch as each *haiku* contains generally one "season-word," the *haiku* may well be called a literature of the seasons. The *tanka* also attaches importance to the seasons, so that we have sections for the four seasons in any anthology of *tanka*. But it contains also several other sections, such as "Love," "Journeys" and "The Uncertainty of Life," in which referrence to the seasons is not necessary.

Here is an example:—

Shinoburedo
Iro ni deni keri
Waga koi wa
Mono ya omōto
Hito no tō made

Although I strive hard to conceal
The passion which my bosom tasks,
My visage shows the pain I feel,
Till men ask what torments my heart.
By Taira no Kanemori

Again, in *tanka* "Love" is an important subject, while it is very rarely employed as a theme in *haiku*. And all *haiku* dealing with "Love," "Journey" and such other human affairs contain season-words.

Here are examples:—

Koi to yū
Kusemono satte
Yuki samushi

That rogue called Love having left me,
How cold snow feels to me! By Jakushi

Koibito wo Omō

Okite mitsu
Nete mitsu kaya no
Hirosa kana

Longing for My Sweetheart

I sit up or lie down and yet,
How large is the mosquito-net!
By Ukihashi (a poetess)

Shitei no Musubi Sema Hoshiku Iwareshi Hito ni

Hana no nai
Ki ni yoru hito zo,
Tada narane

To a Man who Asks me To be his Teacher

Ah! he is not a common man
Who turns to a flowerless tree. By Onitsura

Haijin Isshō no Shi wo Itamu

Tsuka mo ugoke
Waga naku koe wa
Aki no kaze

In Sorrow for the Death of the Haijin Isshō

Oh, grave-mound, move!
My wailing is the autumn wind. By Bashō

"Seventeen syllables" and "reference to the seasons" are the two essential elements in *haiku*. As to why the seasons are such an important factor in *haiku*, two or three reasons may be given. The first reason is traditional, in that the first hemistich of linked poems which later developed into the *haiku*, as will be seen in the next chapter, always contained a season-word as the essential element. Next, the insertion of a season-word makes the tiny verse highly suggestive. A vivid idea of the season of the particular case gives the reader a clearer impression of the theme treated of than otherwise. The third reason is this. The Japanese are passionate lovers of Nature. Every feature, every phase, every change of Nature in the four seasons powerfully excites their delicate æsthetic sense. Not to speak of cherry-blossom viewing picnics which are the custom among all people, high and low, young and old, the Japanese often row out in pleasure-boats on the sea or on a lake to enjoy the harvest moon; they often climb hills for views of the "silver world" of snow; they often visit rivers in darkness to contemplate fireflies; they often climb wooded mountains to delight in the rich brocade of frost-bitten maple leaves; they often listen with ecstasy to the songs of frogs, of which Ki no Tsurayuki, an ancient poet, says:—"the frog[*] dwelling in the water—all living things sing songs." On autumn evenings singing-insects kept in cages are sold at street-stalls; and townsfolk listen to them in order to hear "the voices of autumn." And naturally enough, men of taste, particularly poets, while enjoying these scenes, compose verses on the spur of the moment. *Haijin* often take a stroll into the country in search of poetic inspiration from the changing features of Nature. They take pen and paper with them and when happy ideas for versification cross their minds, they jot them down and afterwards finish them up into verses. Such strolls are called *ginkō* or "poetic outings."

The following are some of the most important season-words and the commonest themes for *haijin*:—

SPRING (February, March and April):—Springtime, Haze, Snow left unmelted, Spring rain, the Spring moon, the *Uguisu* or Japanese nightingale, which is the sweetest bird of passage, Larks, Swallows, Butterflies, Frogs whose songs (*not* croaking) are appreciated by Japanese poets, Cherry-blossoms which are the most beautiful of Japanese flowers and so highly appreciated that when the *haijin* mentions "the flower," simply, he means the cherry-flower, Plum-blossoms which are considered the next best flowers, Violets, Willows, Camellias, Peach-blossoms, Wistarias, Peonies, Azaleas.

SUMMER (May, June, and July):—Summertime, *Koromogae*, or "Changing clothes" (In Old Japan on the first of April of the lunar calendar, i.e. about May of the solar calendar, spring suits were changed for summer ones), the May rains (In May of the lunar calendar, i.e. June of the solar calendar, it rains for some three weeks in succession), *Yūsuzumi*, or "Enjoying the cool evening breeze," Cuckoos, Fireflies, Cicadas, Goldfish, Dragonflies, Morning-glories, Lotus-flowers, Poppy flowers, Summer chrysanthemums, Lilies.

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[*] The frog referred to here, some authorities on Japanese poetry assert, is a peculiar kind of frog called *kajika* which is noted for its particularly sweet voice. Be it so, *haijin* appreciate the cry of even an ordinary frog and they say "frogs sing," not "frogs croak."

AUTUMN (August, September and October):—Autumn evenings, the Milky Way, the Harvest moon (the best full moon of August 15th of the lunar calendar or of September 22 or 23 of the solar calendar; the harvest moon is so highly appreciated that when the *haijin* says simply "the moon," "to-night's moon," or "*meigetsu*,"* or "the bright moon," he means the harvest moon), Wild geese, Crows, Woodpeckers, Quails, Insects (several insects whose sweet notes are highly esteemed), Chrysanthemums, Maple leaves and all other trees whose leaves turn scarlet, Scarecrows, Paulownias, Ivy.

WINTER (November, December and January):—Winter, Falling leaves, Frost, Ice, Hail, Snow, the Winter moon, Withered fields, the Close of the year, New Year's Eve, Camellias, New Year's Day, Mandarin ducks.

Some British and American writers call the *haiku* "the Japanese epigram," on the ground that in length it resembles the shortest European poems—the Greek, the Roman and modern epigrams. But this epithet is quite inappropriate, inasmuch as, on the average, the *haiku* is much shorter than the epigrams, which sometimes run to twenty or thirty lines, and are quite different in content, in subject matter, from the other. The epigrams, for the most part, treat of human affairs and aim chiefly at humour, cynicism and satire. On the other hand, the *haiku* treat principally of Nature—natural beauties and natural phenomena and always make some referrence to the seasons; and humour is considered bad taste in *haiku*.

Kaze ikka
Ninō atsusa ya
Uchiwa-uri

A load of wind upon his back,
How hot he is—the fan-pedlar! **By Kakō**

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* *Meigetsu* is often represented by two Chinese characters (名月) signifying "the famous moon," but both "the bright moon" and "the famous moon" mean the harvest moon.

This verse is very witty and humorous, but is not an excellent *haiku*. The following are typical epigrams:—

The Epitaph on Saon

Here lapped in hallowed slumber Saon lies,
Asleep, not dead; a good man never dies.

By Callimachus, a Greek poet

On Acerra

Acerra smells of last night's wine you say,
Don't wrong Acerra; he topes on till day.

By Martial, the most famous Roman epigrammatist

To Velox

You say my epigrams, Velox, too long are;
You nothing write; sure yours are shorter far.

By Martial

About Death

Why shrink from Death, the parent of repose,
The cure of sickness and all human woes?
As through the tribes of men he speeds his way,
Once, and but once, his visit he will pay;
Whilst pale diseases, harbingers of pains
Close on each other crowd—an endless train.

By Agathias

The Balance of Europe

Now Europe's balanced, neither side prevails;
For nothing's left in either of the scales. By Pope

Beat Your Pate

You beat your pate and fancy wit will come,
Knock as you please, there's nobody at home. By Pope

An Epitaph Upon Himself

I strove with none, for none was worth my strife;
Nature I loved, and next to Nature, Art;
I warmed both hands before the fire of life:
It sinks; and I am ready to depart. By Landor

The Staff and the Paddle

Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And the ripples in rhyme the oar forsake.
By Emerson

Popularity

Such kings of shreds have wooed and won her,
Such crafty knaves her laurel owned,
It has become almost an honour
Not to be crowned. By Aldrich

These epigrams bear a greater resemblance to *senryū* or witty poems of seventeen syllables which were originated by Karai Hachiemon (1718–1790) who had the pen name of Senryū (" The River Willow "). Senryū are more biting and often more vulgar.

The following are typical *senryū*:—

Kurombo ga
Kurombo wo unde
Anshin shi

A negress feels relieved,
Giving birth to a negro. By Saraku

Shibai mita
Ban wa teishu ga
Iya ni nari

The night she sees a play,
A woman hates her husband. By Hammonsen

Itsumademo
Ikite iru ki no
Kawo bakari

Each and every face looks as if
They expect to live for ever. By Shimpei

Ippon no
Matchini yami no
Tajirokinu

A single match
Makes darkness flinch. By Mannen

Jinkaku no
Ura wo onna ni
Nozokareru

The secrets of fine character
Are peeped into by women. By Kōsui

Konnen mo
Aikawarazu to
Isha mo kuru

The physician calls with the greeting
"Please give me your patronage this year too."
By Ryūga

Dokubō ni
Shinran wo shiri
Yaso wo shiri

In the solitary cell
I knew Shinran and Christ.
By Yushun

Hitotsu hi ni
Shiro to kuro to
Kiina hito

Beneath one sun do live
White, black and yellow men.
By Sekifu

Jinsei wa
Saien dekinu
Drama kana

Ah, human life is a drama
Which cannot be produced again.
By Moshi

Kanemochi no
Ie no shita nimo
Jishintai

Beneath a millionaire's house lies
Also the earthquake zone.
By Ichigen

Meni mienu
Kami nareba koso
Shinjirare

God is believed in,
Because He can't be seen.
By Shimpei

Nusumi-gokoro no
Naiga kojiki no
Jiman nari

It is a beggar's pride
That he has not a thieving mind.
By Hammonsen

Shinsetsu ni
Oshiete yatte
Suri mo nori

Kindly advising about the route,
The pickpocket too got on the train.
By Goyō

Yoku mireba
Teno todoku dake
Shibui kaki

All persimmons within my reach
Have proved to be astringent.

Ano hoshi ga
Futari no kuni to
Shijin meki

The couple say, like poets,
"See! That star is our country."
By Isamu

Ko wo utta
Kane inazuma no
Yōni kie

The price of the daughter he sold
Has vanished like lightning.

Kōkō no
Shitai toki ni wa
Oya wa nashi

One's parents are no more
When one wants to do his duty to them.

Itsumade ka
Jūku jūku no
Shirabyōshi

For ever, dancing girls
Are nineteen years of age.

Chōnai de
Shiranu wa teishu
Bakari nari

All the town is aware
Except her own husband.

As we have already seen, brevity and suggestiveness are the soul and life of a *haiku*. It is, therefore, a self-evident truth that the translation of a *haiku*, as far as possible, must be as simple, concise and laconic as the original; and paraphrasing is out of the question. A translation is a translation, not

a paraphrase. Of course, it is often, rather too often, necessary, for a foreign reader who has no knowledge of the technique of *haiku*, to give a long paraphrase in addition to the translation. But the translation should be faithful to the original as far as possible. The above cited verse on the butterfly by Buson is translated as follows by Dr. Curtis Page, an American authority on Japanese poetry:—

The butterfly sleeps well
Perched upon the temple bell. . . .
Until it rings!

The last line "Until it rings!" which was never intended by the poet, spoils the entire poem, nay, utterly destroys it. In this form, it is no *haiku* but a clumsy, ill-understood paraphrase. This poem is an objective description of a momentary impression. Suppose the poet sees the scene at about one o'-clock; then according to Dr. Page's translation, the butterfly is imagined to sleep on until the dusk when the temple bell rings.

Nevertheless, it is sometimes necessary, when the original is obscure in meaning, even for Japanese readers, to add in the translation two or three words which are not found in the original. For instance, in the elegy on the death of his beloved child by the ancient poet Raizan:—

Haru no yume
Kino chigawanu ga
Urameshii

A spring dream!
Pity it is that I have not gone mad!

"A spring dream!" is quite meaningless to most Japanese readers, much more to foreigners. Therefore, I have added four words and translated the poem as follows:—

Life is fleeting as a spring dream.
Pity it is that I have not gone mad!

Let it be mentioned in passing that in Japanese classics fleeting life is often compared to a spring night's dream, as it is in the first paragraph of the *Heike Monogatari* or "The Tale of The Taira Family."

Again some *haiku* end abruptly in the middle of the description. For instance, Issa, the ancient poet, says in his famous verse on the death of his beloved child.

Tsuyu no yo wa
Tsuyu no yo nagara
Sarinagara

Life is the morning dew;
'Tis true but. . . .

It is hardly necessary to say the sorrow-stricken bard means "but how sad this is!" and the conjunction *sarinagara* which means "but" is extremely smooth and melodious and the whole poem, though incomplete in construction, sounds exceedingly sweet and musical. So I have translated this poem in two ways:—

Life is the morning dew;
'Tis true, but well-a-day!

Life is the morning dew, bards say;
'Tis true, indeed, but well-a-day!

Mr. Basil Hall Chamberlain, who probably did not know the verse is an elegy, translates:—

Granted this dewdrop world is but
A dewdrop world—this granted, yet. . . .

and gives a long explanation to the effect that life is transient but it has joys and permanent elements and is quite enjoyable.

In the present volume I have translated *haiku* in three ways:—the majority of them are written in two lines of Iambic verse, a considerable number in two lines of Trochaic verse, and a few in three lines of free verse. And in the translation of *haiku* of refined style I sometimes use rhyme and the solemn style, and rarely I use rather slangy expressions in poems containing such.

II

A Brief History of Haiku (俳句)

The type of Japanese literature which arose first in order is the *tanka* (短歌) or "short poem" which consists of 5 lines of 5, 7, 5, 7, 7 syllables respectively, i. e. of 31 syllables as follows:—

Shirogane mo (5), *kugane* mo tama mo* (7), *nani senni* (5),
masareru takara, (7) *koni shikame yamo* (7).

Silver, gold and jewels—
They are to me but trash up-piled;
Nothing can compare with
A treasure of a child.

By Yamanoue no Okura

This form of poetry has been in vogue for over twenty centuries down to the present day.

The *haiku* (俳句), the shortest form of Japanese poetry, consisting of 3 lines of 5, 7, 5 syllables respectively, i. e. of 17 syllables, came into existence far later than the short poem; but it is much more popular: it is composed, throughout the empire, by people of all stations in life, men and women, young and old. Lafcadio Hearn's remark applies with special significance to the case of *haiku*:—"Poetry in Japan is universal as the air. It is felt by everybody. It is read by everybody. It is composed by almost everybody—irrespective of class and condition." In this sense the Japanese people may well be called a nation of poets and poetesses.

Before speaking of the origin of the *haiku*, it is necessary to devote a few paragraphs to the origin and development of the *renga* (連歌) or "linked poem" which made its appearance next to the short poem. It is of exactly the same form as the short poem; but it was a sort of literary pastime in which the first hemistich of 5, 7, 5 syllables was composed by one man and the second hemistich of 7, 7 syllables by another. In contradistinction to the short poem and the *haiku* which are both serious verses, the linked poem is comic and humorous, in content and language, making free use of pivot-words and associated words, sometimes employing even slang, and often Chinese expressions which are not found in the short poem and sometimes found in the *haiku*.

The linked poem has a long history. Its origin is usually dated far back to a variety of the short poem composed jointly by an aged man and by the heroic Imperial prince Yamato-takeru-no-Mikoto who lived in the 1st century. This literary pastime came into a gradually increasing fashion among courtiers and noblemen throughout the Nara Period (709–784 A. D.) and the Heian Period (784–1186 A. D.) until in the reign of the Emperor Sutoku (1124–1141 A. D.) twenty linked poems were included in the famous anthology *Kin-yō-shū* (金葉集) or "A Collection of Golden Leaves" which was compiled by Imperial command.

The canons of the short poem being numerous and complicated, those who left it and turned to the linked poem, which was comparatively easier to compose and in which wit could be freely exercised, steadily increased in number; and in the last years of the Heian Period, *kusari renga* (鎖連歌) or "a chain of linked poems" began to be written. As its name suggests, it is a long series of linked poems, running often to "Fifty Hemistichs" (五十韻) and "One Hundred Hemistichs."

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* *Kugane* (gold) or, popularly, *kogane*. *Kugane* is the pronunciation of the days of the poet who lived twelve centuries ago.

In the Kamakura Period (1186–1339 A. D.), during which the short poem reigned supreme in literary circles, the writers of linked poems were divided into two antagonistic groups called respectively *Ushin-ha* (有心派) and *Mushin-ha* (無心派). The *Ushin-ha* or "Refined School" composed linked poems which were serious both in content and language and bore a striking resemblance to the short poem. The *Mushin-ha* or "Unrefined School" attached as great importance to the comic and humorous as their predecessors did; and their poems came to be called *Haikai-no-Renga* or simply *Haikai* (俳諧) or "Comic Linked Poems," the epithet *Haikai* being borrowed from the anthology *Kokin-Shū* (古今集) or "A Collection of Poems, Ancient and Modern." Comic linked poems were often composed as *yokyō* or "after-entertainment" at *renga* parties; and in consequence the *renga* writers at large made light of them, and comic poems waned rapidly. On the other hand, the serious linked poem ultimately gained an undisputed ascendancy; and as had been the case with the short poem, troublesome rules of composition were established now and then until at last they attained to such a number that it became impossible for poets to commit them to memory.

Toward the close of the reign of the Emperor Go-Kōgon (1352–1371) of the Northern Court twenty volumes of chains of linked poems appeared, called The *Tsukuba* Collection (筑波集). The word *Tsukuba* is derived from the name of a mountain referred to in the above-mentioned first linked poem by an aged man and Prince Yamato-takeru-no-Mikoto and is used as a synonym of the linked poem. Nijō Yoshimoto, the compiler of "The *Tsukuba* Collection," who was Prime Minister and a great poet, established many rules of composition for linked poems. Later these rules were often revised and a large number of new rules were added to them.

Then Zenna, Bonna, Sōgi and many other *renga* poets of great merit made their appearance one after another and shone brilliantly in the literary galaxy of the Muromachi Period.

The first hemistich of a chain of linked poems called, *hokku* (發句) or "starting hemistich," must be a complete sentence and contain a word referring to one or other of the four seasons. The *hokku* was the most important of all the hemistichs and had to be composed by the best poet of the joint writers—in most cases a master of linked poems—or by a poet of noble birth. The party was usually made up of from three to five men. There were remarkable exceptions to the rule. For instance, "The *Sarumino* Collection" (猿蓑集) contains a chain of linked poems composed by sixteen writers, including Bashō, Otokuni, Chigetsu, Kyorai and Chinseki. The *hokku* which was later renamed *haiku** (俳句) began to be composed independently of linked poems in the early days of the Muromachi Period (1339–1565); which circumstance can safely be inferred from the fact that some *hokku* are included in "The *Tsukuba* Collection" just mentioned and in "The New *Tsukuba* Collection" compiled by Sōgi (1420–1502).

As has already been seen, the linked poem had come into vogue since the Kamakura Period because the too troublesome canons of the short poem had driven many poets to its cause.

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* The name *haiku* is a cross between *hokku* and *haikai*.

But, in course of time, the writers of linked poems in their turn had established much more complicated rules of composition, so that the linked poem was now dull and monotonous in thought and expression. Moreover, the linked poem was nothing but a plaything of the privileged classes. Under the circumstances, naturally enough a reaction set in. The *haikai* or "comic linked poems" which had been eking out a feeble existence sprung up with new vigour and virtually overwhelmed the serious linked poem.

The representatives of the reactionary movement were Yamazaki Sōkan (1465–1553) and Arakida Moritake (1472–1549). In contradistinction to the writers of serious linked poems, they freely used colloquial and even slang expressions, setting at naught the complicated canons, displayed wit and humour of no common degree and often chose their themes from daily affairs. In consequence the *haikai* poem was warmly welcomed by the common people and became popular throughout the empire. In those days none of the *renga* poets could rival these two powerful writers; and thus the *renga* declined gradually until the *haikai* attained supremacy. Sōkan issued a collection of comic linked poems entitled *The Inu Tsukuba Shū* (犬筑波集) or "The Popular *Tsukuba* Collection," the greater majority of the poems being from his own pen. Wit and humour are the keynote of his verses, some of which are spoiled by indecent language. The following are the best known of his verses.

Some one having proposed as a second hemistich the lines:—

I'm willing to kill him—
Unwilling to kill him.

Sōkan immediately added the first hemistich:—

I've caught the thief; alas!
He proves to be my own son.

Snow-man, even though you feel cold,
Do not warm yourself at the fire.

Moritake who was a priest of the Great Ise Shrines and nobler in character, had a more advanced view of poetry. He thought that humour and jest were not everything with *haikai* poets, and sought a purer style. He wrote "One Thousand Hemistichs by Moritake," the first volume of a very large number of *haikai* linked poems. It is his great achievement that, in disregard of the canons of the *renga*, he established a new code for the *haikai* poetry.

The following are typical *hokku* by him:—

On the morning of New Year's Day,
I think even of the Age of Gods.

Fall'n flowers flew back to the branch!
Nay, they were flitting butterflies.

From this time on *hokku* i. e. *haiku*, as an independent form of literature, steadily grew in vogue.

The deaths of Sōkan and Moritake, the promoters and ruling spirits of the *haikai*, proved a great blow to its cause, and the *haikai* continued at a low ebb for about a quarter of a century. At this juncture appeared Matsunaga Teitoku (1570–1653), through whose untiring efforts the *haikai* awakened from its stupor and came into vogue again. Teitoku, a samurai's son, had a propensity for verse-making from childhood. He took lessons in *tanka* composition from Kujō Kyūzan, Hosokawa Yūsai and many other celebrated poets and studied the prosody of *renga* from Satomura Shōha. Thus in his boyhood he thoroughly acquainted himself with the rules of composition of the two types of poetry. In his early manhood he became a votary of *haikai*; and later, on the basis of the canons of the *renga*, he established a new system of *haikai* regulations, which was published in book form entitled The *Go-San** (御傘) or "His Lordship's Umbrella." His style had a slightly retrogressive tendency toward the *renga*; and in his hands, the rules of composition became complicated again. But it is undeniable that he did a great deal in the revival of the *haikai*. He had many able disciples, such as Matsue Shigeyori, Kitamura Kigin and Miyabara Teishitsu, the last named being popularly known as the writer of the verse:—

"Ah, Ah!" was all that I could say
On flower-clad Mount Yoshino.

The revival and great vogue of *haikai* was due largely to the endeavours of these disciples. The Teitoku School aimed chiefly at play on words, such as pivot-words and associated words, and at the display of low wit and pleasantry. Even the verses of Teitoku himself are far from perfection.

Lo! ice and water joyfully
Are reconciled to one another.

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* In connection with the phrase *sashiai-nashi* equally applicable to a nobleman's umbrella and to versification, which I find it impossible to render into English, the title *Go-San* signifies that with the regulations contained in the book at one's command, one can compose *haikai* poems with correctness.

The cause of all men's midday naps—
The autumn moon.

Just at the time when the pun and the monotonous style of the Teitoku School were beginning to estrange the general public, Nishiyama Sō-in (1604–1682) appeared to throw a new ray of light on the *haikai* world. Sō-in, who was a retainer of Katō Masakata, the lord of the castle of Yatsushiro, in the province of Higo, was thrown out of employment when his lord's family went to ruin. Then he removed to Fushimi near the Imperial capital Kyōto, and later to Ōsaka. He shaved his head and became a Buddhist priest; and leading a sequestered life, devoted himself to the study of poetry. First he wrote verses of the Teitoku Style; but once engaged in writing *haikai*, his progress was wonderful, and he soon became discontented with the monotonous style of the Teitoku School. In due time, he started a new style of his own, and for its propagation travelled extensively through the Sanyōdō provinces, the Ō-u district and Kyūshū Island. Its characteristics consist in the free use of redundant words, in utter disregard of usage, and of a rich vocabulary, whether Chinese words or slang expressions. The following are typical of Sō-in's verses:—

No, no, not even cherry-bloom
Can equal this night's brilliant moon.

The cuckoo is singing;
Ye gods, be sure to listen.

A winter shower falls on the roof;
The valley is deep and I am deaf.

Sō-in's style, which was widely known as the Danrin Style (壇林派), was eagerly welcomed by the public which had grown tired of the Teitoku Style. The appellation, "Danrin School," it may be noted in parenthesis, was adopted from the name of the house of Tashiro Shō-i, one of Sō-in's prominent Yedo disciples, who called his residence the Danrin-Ken. Another circumstance was favourable to the spread of the Danrin Style. In those days, the Tokugawa Government's Confucian policy being in force, society was regulated by the strict teaching of the Chu-Hi doctrines and further by the formalism of the feudal system. The people at large, suffocated in the heavy atmosphere, naturally yearned for freedom in everything. Their reactionary mood contributed something to making them turn to the Danrin School, which afforded great freedom both in subject-matter and language.

Vehement controversies took place with frequency between the votaries of the Danrin and the Teitoku Schools (貞德派), until at last the Danrin School gained a complete victory and threw the rival school into the shade. It was in the ascendant not only in Yedo, Kyōto and Ōsaka, but also throughout the provinces.

Sō-in had a number of excellent disciples, among whom the following are worthy of special notice:—Ihara Saikaku, Shiigamoto Saimaro, Okanishi Ichū, Tashiro Shō-i above-mentioned, who all lived in Ōsaka, and Arai Hakuseki, Naitō Fūko and his son Rosen and Endō Masatomo, all of whom lived in Yedo; and many votaries of the Teitoku School turned Sō-in's disciples.

Now that the Danrin Style had gained the ascendancy, its downward tendency set in. Sō-in's free and irregular prosody led his followers to adopt a loose, chaotic style which became worse and worse until their verses were perfect doggerel. When the Danrin Style was thus at the bottom of the abyss of degeneration, it was Kamijima Onitsura (1660–1738), who infused a new vitality into the *haikai* world.

Onitsura was a native of the town of Itami, in Settsu Province. First he was a *saké* distiller; later he removed to Ōsaka and turned acupuncturator. Since the *renga* and the *haikai* had been in vogue among his fellow townsfolk for generations, Onitsura took to verse-making at seven or eight almost without knowing it; and when he grew older, he composed *haikai* of the Teitoku Style under the instruction of Matsue Shigeyori. Later, through a thorough analysis of both the Teitoku and the Danrin Styles, he realized that they were an idle pastime. Thereupon he abandoned their verses and seriously thought over the problem, and virtually arrived at the conclusion that, in verse-writing, sincerity of motive was of greater importance than technique—that a literary life and soul was essential to true poetry. Then he did his utmost in metamorphosing into pure literature the *haikai* which hitherto had not advanced a step beyond a literary pastime in the hands of Sōkan, Moritake, Teitoku and Sō-in. In this revolutionary movement he achieved remarkable success, and has left a significant record in the history of *haikai* as a pioneer of the literary *haikai*. Below are typical verses of Onitsura.

Nowhere can I throw away
The bath water,
Insects singing all around.

The waterfowl looks heavy, ✓
Yet lo! it floats on water.

It is to be deplored that Onitsura had only two or three disciples of mediocre talent; in consequence of which, after his death the *haikai* world was monopolized by the disciples of a contemporary of his, the greatest *haikai* poet that Japan has ever produced. It was none but Matsuo Bashō (松尾芭蕉) (1644–1694) who, with his so-called *Shō-fū* or Bashō Style ("Shō" is an abbreviation of Bashō), which is characterized by symbolism, naturalism and quietude and strange to say, subjectivity, brought about a complete revolution of *haikai* poetry. This thorough innovation was achieved just when the Genroku* culture bloomed in its highest glory. In literature, in painting, in sculpture, in drama, and other fields, the Japanese genius attained the most exalted height that was capable of. This period teems with brilliant names—Saikaku** the novelist, Chikamatsu the dramatist, Kada no Azumamaro, the authority on Japanese literature, Kumazawa Banzan, Ogyū Sorai, Itō Jinsai the Confucianists, Ogata Kōrin and Hanabusa Itchō the painters, Yokoya Sōmin the sculptor and so on *ad infinitum*. It is little wonder that, in such an atmosphere, Bashō, the revolutionist of *haikai* poetry, should have made his advent.

In his early twenties, Bashō, a native of Iga Province, went up to Kyōto, and became pupil-servant of Kitamura Kigin, under whose instruction he studied Japanese classics, the *renga* and *haikai*; while on the other hand, he took lessons in Chinese classics from Itō Tan-an. After a few years of close application, he went up to Yedo, and there under adverse circumstances began his career as a *haikai* writer and before long became a master of the art. In 1686 when he was forty-three years of age, he composed his most famouse verse on "The Old Pond," which proved to be the foundation-stone of the Bashō Style. It was really by Bashō that the *haikai* was elevated into pure literature, serious in character, a literature in the true sense of the term. The change was not a retrogression to the *renga* but a remarkable advance. Moreover, not only was he a great genius in verse-making, but also a man of character; which fact contributed greatly to a steady increase of his admirers and pupils. During his extensive pilgrimages through the provinces, extending over eleven years, over two thousand men became his pupils, among whom were to be counted Kikaku, Ransetsu, Kyorai, Sampū and a dozen other prominent poets. The Bashō School eclipsed both the Teitoku and the Danrin Schools, and virtually came to hold an undisputed reign over the *haikai* world. Nay, his style has continued to exercise a great influence through nearly two centuries and a half up to the present day.

In the days of the Teitoku and the Danrin Schools, the linked poem was in greater fashion than the *hokku*, and "One Hundred Hemistichs" was the exclusive form; but Bashō originated the standard set of "Thirty-six Hemistichs" called *Kasen* or "Poetical Geniuses," so named after the celebrated "Six-and-Thirty Poetical Geniuses" of the Heian Period. Furthermore, Bashō and his pupils attached as much importance to *hokku* as to linked poems. To speak more exactly, their *hokku* are about as numerous as their linked poems.

Below are Bashō's typical *hokku*:—

The ancient pond!
A frog plunged—splash!

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* "Genroku" (元禄) is the name of the era in which Bashō flourished.

** Saikaku was also a *haikai* poet, as above mentioned, but he was greater as a novelist.

A crow is perched on a bare branch.
It is an autumn eve.

The sea is wild! The Milky Way extends
Far over to the island of Sado.

Collecting all the rains of May,
How swiftly flows the Mogami!

It is a noteworthy fact that about the Enkyō Era (1744–1748) the *hokku* began often to be called *haiku* and the *haikai*, *renku* (連句) or "linked verses."

Bashō's *haiku* are finished art, giving expression to actual life—an expression of what he calls "a life of *fūga*" or "poetical refinement." It is indeed in his *haiku* and his prose accounts of travels and miscellanies that his poetic genius and his spirit and character are displayed in their true colours. Yes, his *haiku* are his great triumph and his greatness as a poet chiefly lies in them. It is principally in the case of *haiku* that he preached and practised his famous saying *Fu-eki ryūkō* (不易流行) or "eternal truths in nature and human life, and the freshness of expression and technique," and his most important sayings *sabi* or "quietude," *shi-ori* or "rhythmical expression" and *hosomi* or "delicacy." Some of his subjective verses are perfect jewels. Even in the case of objective description, his feelings are infused harmoniously, so that his verses are hardly susceptible of the classification of "subjective" and "objective."

The case is different with his linked verses. It is true they are far superior to his predecessors' verses; yet, since *renku* are essentially joint work by a few writers, even Bashō, with his great genius, could not thoroughly change their traditional nature as a literary pastime. In the case of *haiku*, the writer can do as his subejctive feelings choose, he is under no restraint and enjoys absolute freedom; consequently he can assume an attitude of spontaneous intuition. On the other hand, in the composition of linked verses, the writer is hampered by the previous verse which he is to cap and cannot give free play to his spontaneous impulse of composition. Furthermore, the joint writers of *renku* are different in ability and personality, and quite naturally, the manner of joining and content are different in different verses, the resultant whole being locally different in merit. The lack of unity in the theme is another characteristic, which, however, is considered rather the essence and interest of *renku*. The theme gradually changes in one verse after another, in such a manner that the theme treated of in the first verse is quite different from that treated of in the last verse. To give a concrete instance. First the cherry-blossom is talked of; next the subject-matter changes to Koganei, a place noted for cherry-thees, then to the Tama River from which the Koganei canal is conducted, next to the fishing of *ayu* (a kind of river trout) in the river, whence the scene is changed to the cormorant-fishing of *ayu* on the Nagara River, next to the castle of Gifu and so on *ad infinitum*. This gradual, almost imperceptible change of the theme is the most important feature of *renku*. After all, a chain of linked verses is a piece of patchwork, a compromise arranged by several writers. Therefore, Bashō's attitude when joining a *renku* party is naturally different from that he assumes as a *haiku* poet; his attitude is less serious, his mood is more humorous. However, it is a point quite worthy of Bashō that he set free *renku* writers from many of the traditional regulations and gave them ample latitude for the free play of their ability. For instance, it had been one of those rules that the *hokku* of the linked verses should be written by a man of high birth or by a master of poetry; but this usage was not always observed by the Bashō School.

Bashō confesses, "Among my disciples are many good writers of *hokku*, but I seem to have a knack of writing *haikai*." By *haikai* he means *renku*. Judging from this remark, he had strong self-confidence in writing *renku* and really he had uncommon ability as a *renku* writer, and did a great deal in ridding the *renku* from plays on words, low wit and vulgar language. Moreover, Bashō discarded the time-honoured usage of joining verses by the relationship of content and of words, and originated a new process by taking into consideration what he calls *utsuri* or "smooth transition," *hibiki* or "vibrations," *nioi* or "odour," *kurai* or "dignity": that is, he aimed at keeping up harmony between verses in taste and dignity. Again, he infused into the *renku* his all-important principle of quietude. Thus, in his hands, the *renku* became much more refined than it had hitherto been, not only in language but also in content and achieved a remarkable approach toward pure literature.

During Bashō's lifetime, in spite of diversity in their personality and manner of life, his disciples' art, influenced by his art and character, and polished and selected by his criticism, constituted the Bashō Style. But after his death, the absence of his great influence gave birth to the rampant outpourings of their unrestrained inclinations. Although the keynote of their verses still remained the Bashō Style, their respective characteristics differentiated steadily, and the gap between them widened as time went on; and the styles of those of them who

respectively became centres of influence, were, without exception, of bad tendencies and rapidly went from bad to worse. About half a century of degeneration and stagnation followed down to the Tenmei era when appeared Taniguchi (or Yosano) Buson (1715–1783), a great genius, who effected the "Revival of the Tenmei Era."

A native of a village near Ōsaka, Buson was passionately fond of painting from his childhood and in his later years originated the Yosano Style, a harmony of the Northern and Southern Schools of Chinese painting. At Yedo he studied the *haikai* under Uchida Tenzan and Hayano Hajin. Afterwards he became a master of *haikai*, contributed a great deal to the restoration of the Bashō Style and succeeded also in building up a new style of his own. He had a large number of pupils, including good poets such as Kitō, Shōha, Gekkyo, Tōkō and Hyakuchi.

Buson's style is different from Bashō's in some respects. While Bashō selected for his themes mainly natural beauties apart from human life, Buson eagerly welcomed human affairs as well as natural beauties. Most of Bashō's verses are based on his own experiences and have the advantage of a powerful impressiveness; but Buson, who had a strong inclination towards classicism, wrote many verses on romantic themes borrowed from Japanese and Chinese classics, or on interesting incidents in history, giving free play to fantasy and imagination. While Bashō has a deep insight into the essence of things, Buson excels in the delineation of minute parts of things and in exact observation and in skilful description. In a word, Buson's characteristics are variety of subject-matter, minuteness of observation and great skill in expression. Another feature is a wonderful realism and a vivid descriptive power derived from his style of painting. Many of his verses are sketches in words. In this respect he is unparalleled.

Below are typical verses of Buson.

Upon the temple-bell
A butterfly is sleeping well.

Lo! in spring rain an umbrella
Walks chatting with a straw rain-coat.

What an expanse of rape flowers,
With the moon east and the sun west!

The peony flowers having scattered,
A few petals lie one on another.

There is a feature in the *haikai* of the Buson period which must not be lost sight of—a humorous tendency which has something in common with the humorous essays and fiction which had come into vogue then. The most playful poets are Yayū and Ō-emaru whose verses are far distant from Bashō's verses.

Over departed Spring
None cries so loud as frogs. By Yayū

The beans at its feet are stolen,
Yet quite unaware—the scarecrow. Ditto

It is the Happy New Year's Day;
I was not such an old daddy after all. By Ō-emaru

If butterflies danced through the falling snow,
I wonder what a sight it would be! Ditto

Issa (1762–1827) is apt to be thought a humorous poet of the same tendency; but it is a superficial view to consider him such. He is far from being such a poet. It is true that in his verses love and its direct opposite, hatred—the love of the weaker and the hatred of the stronger—are clad in the dress of humour; and his language, full of slang, often excites the comic sense. But Issa's verses are essentially pathetic; his is often a tragic art on human life. They are poems on human affairs dressed in *haikai*.

Under cherry-flowers,
None are utter strangers. By Issa

Alas! in my old home,
Even flies sting men! Ditto

What a beautiful kite
  Is flying from
    A beggar's hovel! Ditto

Ours is a world of suffering,
Even if cherry-flowers bloom. Ditto

The cherry-blossoms forced
A daimio to dismount. Ditto

After Issa's days the *haikai* world at large again took a downward trend—a shallow imitation of the Buson Style—and the vulgarization of taste went on as time passed. Over half a century of degeneration passed before Masaoka Shiki (1868–1902) achieved the second revival of *haikai*. With a sound judgment based on new principles of criticism then prevalent, he first found out the merits of Bashō and next discovered Buson's art which he admired to the verge of worship. The most distinguishing feature of his verses is a vivid realism which is not inferior to Buson's realism. But it is greatly to be regretted that Shiki did not take a single step beyond realism, and in consequence his movement remained one-sided. But for his premature death, with his brilliant genius, he might have advanced further and virtually attained the height of Buson, nay even of Bashō.

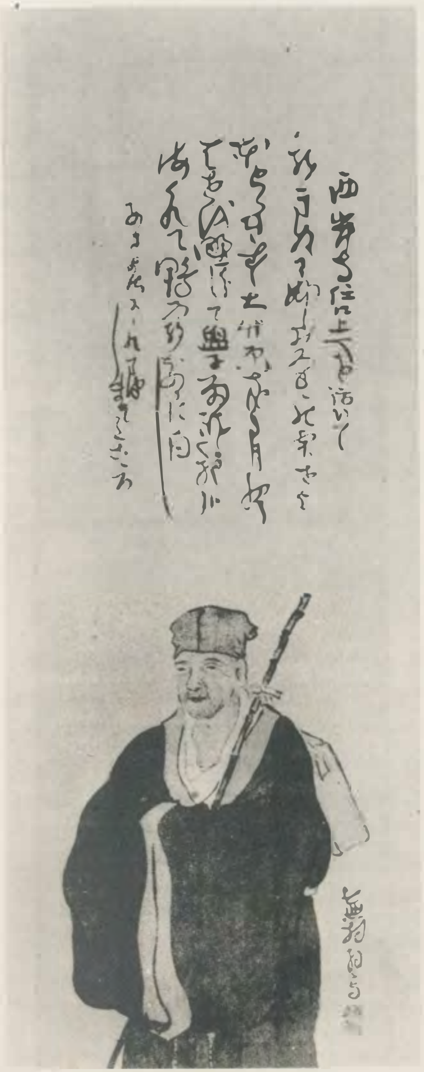
How the skylark soars,
Treading on the cloud,
Inhaling the haze! **By Shiki**

How fast the Mogami River
Washes away the hot summer! **Ditto**

The sun and moon are staring fierce
At each other in east and west. **Ditto**

At the present day, Kyoshi (1974–), the most prominent disciple of Shiki, and a realistic poet, is the greatest *haiku* writer; and among other numerous poets, these are worthy of notice:—Kubutsu, Hekigotō, Seisensui, Kijō, Seisei, Bushi, Seihō, Getto, Shichō, Bakujin, Sekitei and Kyokō. Seisensui maintains that reference to a season of the year is not a necessary element in *haiku* and composes irregular verses, often fewer and sometimes more than the traditional seventeen syllables; and Hekigotō writes long verses consisting often of over twenty syllables and unintelligible to the uninitiated.

It is a noteworthy fact that during the last half century



A Portrait Of Basho

By Buson

very few poets have written *renku* and it may safely be said that the *renku* is at present an almost extinct art and there are no signs of its revival. The decline of the *renku* is largely to be attributed to the fact that Shiki maintained that the *renku* is not literature and did not essay his hand in this direction.

Behold! the spring moon paints
Pictures on the high waves. By Kyoshi

How heavily rain pours down on
The hat I stole from a scarecrow! Ditto

A baby which gazes at falling flowers,
With its mouth open, is a Buddha. By Kubutsu

III

A Sketch of Bashō (芭蕉)

Bashō (芭蕉) was born in the year 1644 at the castle-town Ueno, the capital of the province of Iga. The month and the day of his birth are quite unknown. His father, Matsuo Gizaemon, was a samurai of lower rank. Gizaemon had three sons: the eldest son, Yazaemon, was a teacher of penmanship, the second son, Hanzaemon, succeeded to the father's estate and the youngest son was Bashō.

Bashō's given name was Jinshichirō (甚七郎) and "Bashō" was the *nom de plume* he assumed in his later years. At the age of nine Jinshichirō, a sagacious boy, was made page to Yoshitada, eldest son of Tōdō Shinshirō who was in charge of the castle of Ueno. Yoshitada, who had some literary propensity, studied *waka** from the Reizei family and *haikai* from Kitamura Kigin, a poet of the Teitoku School, and his pen name was Sengin (蟬吟) (lit. "The Song of Cicadas"). As messenger of his lord, Jinshichirō often called on Kigin who resided in Kyōto, the Imperial capital. Under these circumstances, the young samurai unconsciously came to cultivate a taste for the *haikai* of the Teitoku School: and it is said that at the age of fourteen, he composed a humorous verse characteristic of the school. The accomplished Sengin was at once his lord and his teacher of poetry. Lord and retainer composed linked poems

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* *Waka* is a general term for *tanka* or "short poems" consisting of thirty-one syllables and *chōka* or "long poems" three or four, sometimes seven or eight times as long as *tanka*.

now and then; and Jinshichirō's progress in poetry was so remarkable that in his twenty-second year several verses from his pen together with Sengin's verses were included in an anthology edited by the then famous poet Ogino Ansei.

Thus sharing the same literary taste, Jinshichirō and Sengin entertained a particular fondness toward each other. Let it be mentioned *en passant* that about this time Jinshichirō changed his name to Munefusa (宗房).

When Munefusa was twenty-three, Sengin, his lord, his companion and his friend, died suddenly to his profound sorrow; and the transitoriness of life powerfully affected the young samurai. He went sorrowfully up to Mount Kōya with a lock of the deceased's hair, to deposit it in the great Buddhist monastery thereon. The grief-stricken Munefusa, tradition says, was seized with a sudden desire to renounce the world. In July of the same year, despite his relatives' and comrades' remonstrances, he deserted his lord's house. But his desertion seems to have had nothing to do with his pessimistic view of life, some scholars going so far as to aver that he fled lest an intrigue with his dead lord's young wife might be brought to light. Previous to his departure, Munefusa is said to have nailed the following verse on the gate-post of his colleague Jō Magotayū:—

Kumo to hedatsu
  Tomo kaya kari no
    Ikiwakare

I am now to separate from my comrades,
As wild geese parted by clouds from one another.

After his flight, Munefusa went to Kyōto, where he became pupil-servant of Kigin, under whose instruction he studied Japanese classics, the *renga* and the *haikai* of the Teitoku School, whilst, on the other hand, he took lessons in Chinese classics from Itō Tan-an, a famous authority on the subject. During these years Munefusa, out of his passionate admiration of the Chinese poet Li Pai (李白), which name signifies "The White Damson," assumed the pen name of Tōsei (桃青) which means "The Green Peach." While devoting himself to the study of Japanese and Chinese classics and prosody, he assiduously wrote verses, and that his poetic talent was already recognized by Kyōto poets is to be inferred from the fact that some of his verses were inserted in a collection of *haikai* verses edited by Tanaka Jōkyo, a well known poet.

In September, 1672, when his teacher Kigin removed to Yedo at the Shōgun's summons, Tōsei also went to the Shōgun's capital; where he lived for some time with Ogawa Bokuseki, an Yedo man who had been his fellow-student under Kigin. To earn his living he sought employment, and through the good offices of Bokuseki, obtained the position of a superintendent over the construction of water-supply works at Sekiguchi, Koishikawa. He was then thirty years old. Even while busily engaged in official duties, he continued to study the classics and to compose verses. Soon afterward Tōsei resigned, probably because the employment did not suit him. Then he started his career as a teacher of *haikai* prosody and during two or three years struggled for a bare existence. It was during these years that Enomoto Kikaku, a stripling of fourteen years, destined in later years to become the greatest of Bashō's Ten Great Disciples, became his pupil. In 1677 was issued "Two Hundred Hemistichs On Spring," linked poems which Tōsei had written jointly with Yamaguchi Sodō and Itō Shintoku, good poets. It was followed the next year by "Three Yedo Poets' Verses" by the same poets. About this time, at the kind proposal of his pupil, Sugiyama Sampū, Tōsei took up residence in a hut belonging to the latter, situated on the left bank of the Sumida River, at Rokkenbori, in Fukagawa. Sampū was a rich fish-purveyor to the Shōgun's household; and the hut in question, which is said to have consisted of one room of six or eight mats, had been originally the lodge of a watchman of the fish-pond. Possessed of a remarkable literary taste he was an ardent admirer of Tōsei; and the poet lived upon the assistance of Sampū and other pupils who increased in number year after year. The poet planted a banana-tree ("bashō") in the garden, and his pupils called his cottage "Bashō-An" (芭蕉庵) or "Banana Hermitage." Accordingly he assumed the pen name of "Bashō." He shaved his head and dressed himself in priestly garb, although he was not ordained, as was the custom with a master of *haikai* poetry. About that time Bashō studied the doctrines of the Zen sect of Buddhism under Abbot Butchō, a man of virtue and attainment, the chief priest of a temple at Kashima, Shimōsa Province, who happened then to be sojourning in his neighbourhood. Also he took lessons in the same subject from Hankei, a famous Zen priest; and it is hardly necessary to say that these studies profoundly influenced his views of life, his mode of living and his verses, both in style and content. Until about 1678 Bashō was a poet of the Danrin School as may well be inferred from the contents of "Two Hundred Hemistichs On Spring." Three years later in 1681, his epoch-making verse appeared in "The Azuma Diary"—

Kare-eda ni
Karasu no tomaritaruya
Aki no kure

A crow is perched on a bare branch;
It is an autumn eve.

Sodō, his friend and a good poet above mentioned, capped this verse as follows:—

Kuwa katage yuku
Kiri no tōzato

A peasant walks shouldering a hoe
In a distant village in mist.

Bashō's verse slightly altered reappeared in "The Round Fan of Autumn," issued in 1864, and again in "The Wilderness," issued in 1689:—

Kare-eda ni
Karasu no tomari keri
Aki no kure

As is to be readily noticed, *tomaritaruya* was changed to *tomarikeri*, which is the same in meaning but sounds more smoothly.

The solitary crow on a leafless bough which seems typically to symbolize the dreariness of life must have also symbolized the poet's frame of mind. His *haikai* which had hitherto been verses of the lips and of imitation had now become verses of the mind and of originality. It may safely be said that Bashō's characteristic style—a serious, quiet, refined and naturalistic style which he and his disciples called *Shōfū** or the "Bashō Style" or the "Legitimate Style"—dates from the above verse which Bashō composed when he was thirty-seven years of age. Already a fair number of excellent poets was now found among his pupils, such as Kikaku, Ransetsu, Sampū, Sora, who were destined later to shine brilliantly in the galaxy of the Bashō School.

In the winter of 1682 a great fire occurred in Yedo, and unfortunately the Banana Hermitage fell a victim to the flames. Bashō had a narrow escape and took refuge in the house of Sampū's elder sister in the province of Kai, where he stayed for some months. The conflagration which had reduced to ashes the greater part of the metropolis in a few hours made the poet keenly realize the vanity of life and human impotency. In May of the following year, in compliance with his pupils' earnest request, he came back to Yedo. In September through their subscriptions, his hut was reconstructed and a banana tree was planted in its garden. Bashō's reputation rose as the days went on, and his pupils steadily increased, but he was not content with staying all the time in Yedo. Bashō, who idolized and emulated the wandering Chinese poets, Li Pai (李白) (A. D. 705–762) and Tu Fu (杜甫) (A. D. 712–770), and the itinerant Japanese poets, Saigyō (西行) and Sōgi (宗祇), eagerly desired to make a pilgrimage through the Empire, for the twofold purpose of visiting natural beauties and historic scenes for poetic inspiration and of conversing with poetic friends in the provinces for the spread of his doctrines of poetry.

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* *Shō* is represented either by the Chinese character signifying *Shō* (蕉), an abbreviation of "Bashō," or by *Shō* (正) signifying "legitimate."

Accordingly, accompanied by his pupil Chiri, a native of Yamato Province, he started on his first pilgrimage in August, 1684, when he was forty years of age. It is interesting here to note his singular travelling garb. He wore a large basket-work hat, paper-clothes* and a light-brown cotton coat, with a scrip round his neck, carrying in hand a walking stick and a rosary of one hundred and eight beads; the scrip contained two or three anthologies, Chinese and Japanese, a flute and a tiny wooden gong. In a word he looked like a Buddhist pilgrim. Touring many a day along the Tōkaidō Highway, Bashō and his companion went to the province of Ise where they worshipped at the Great Temples.** Then taking their way northward, they found themselves in September at Bashō's old home at Ueno, where the poet was re-united to his brother Hanzaemon after sixteen long years' separation. It may well be imagined that their joy knew no bounds; but at the same time, Bashō must have burst into tears to remember that his parents had passed away during his absence. It may be said in this connection that, as far as my knowledge goes, nothing is known about his eldest brother Yozaemon in those days. After some days' stay the two proceeded to the province of Yamato, where they parted company, Chiri returning home to his house in that province. Next Bashō, making a pilgrimage

through the provinces of Mino and Owari, re-visited Ueno, at the close of December, where he bade the old year farewell and hailed the new year. In January he left his old home, and after travelling solitarily and verse-making through the provinces of Yamato, Yamashiro, Ōmi, Owari and Kai, came back to the Banana Hermitage late in April. It is noteworthy that during his long tour wherever the poet stopped *haikai* writers of the place called on him to hold a poetry party and most of them became his pupils. Thus this journey contributed a great deal to spreading the Bashō Style through the provinces he had visited. Bashō's delicate health and his long pilgrimage had caused his Yedo pupils and friends no little anxiety, so that his safe return made them heave a profound sigh of relief. The account of the trip in question is entitled the *No-zarashi-Kikō* or "An Account of a Weather-Beaten Trip."

The rest of the year Bashō spent at his hut and the next New Year also he hailed quietly there. It was indeed in this year—1687—when he was forty-three, that he powerfully demonstrated his poetic attitude—that he belonged no longer either to the Teitoku School or to the Danrin School, but was a poet of his own style. In the autumn of the year the *Haru-no-Hi* or "The Spring Days," a collection of his own and his pupils' verses, was issued, in which was inserted his most famous verse:—

Furuike ya
Kawazu tobikomu
Mizu no oto

The ancient pond!
A frog plunged—splash!

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* *Kamiko* (紙衣) or "paper clothes" were made of pure Japanese paper, soft and tough, and worn generally by poor people.

** The Great Temples of Ise are the most sacred of all Shintō temples, dedicated to the Sun-Goddess Tenshōkō Daijin, ancestress of the Emperors, and to the Goddess of Food, Toyoke Daijin.

During his journey in 1684, at the city of Nagoya, Yamamoto Kakei, Minami Tokoku, Okada Yasui and a few other poets of ability had become Bashō's pupils. With these pupils he had composed "linked verses" which had been issued under the title of the *Fuyu-no-Hi* or "The Winter Days." A comparison of the new volume, "The Spring Days," with "The Winter Days" clearly shows that the poets of the Bashō School had gradually abandoned low wit and puns and had come seriously to observe nature and human life and made remarkable progress in the portrayal of nature. Particularly the above tiny verse on the old pond is an ideal naturalistic poem combining quietude, mysticism and profundity, in which the poet's soul is identified with nature. It is true that judged by present day standards of criticism this verse cannot be called a masterpiece of paramount merit; but it is undeniable that it is an epoch-making verse which is entirely different from the verses of his contemporary poets in being a naturalistic, objective and at the same time, symbolic description of a natural incident. It is no exaggeration to say that the publication of this verse marks the firm establishment of Bashō's characteristic style.

On the bright moonlight night of August 15th, 1687, Bashō's disciples, Kikaku and Sempoku, called at his hut and invited him to hold a moon-viewing party on the Sumida River. The full moon of August 15th of the lunar calendar, i.e. about September 15th, is in Japan the most beautiful of all the full moons, due to the particularly clear autumnal atmosphere; and the harvest moon is so highly appreciated by Japanese poets that when they mention simply "the moon" in verses it means the harvest moon. Presently Bashō and his disciples put off in a boat; but the river was alive with dozens of boats full of moon-viewing people, who made merry, singing aloud over wine or playing the *samisen*.* Therefore the poets rowed down to a quiet part, where they enjoyed the moonlight, drinking and musing on the beautiful sight. Then to their surprise, Sempoku's attendant, while warming *saké*, burst into the verse:—

Behold! the boat is gliding on
The harvest moon laid on the waves.

The company stayed on far into the night but none was inspired with a line. Coming back to his hut, Bashō strolled round the pond gazing up at the moon, when the following verse flashed across his mind:—

Meigetsu ya
Ike wo meguri te
Yomosugara

What a bright moon! I strolled
Around the pond all night.

Two or three days later Bashō, with whom it was a passion to view the harvest moon, attended by his pupils, Sora and Sōha, left for Kashima, the so-called "Water Town" on the Kita-ura Lagoon which is noted for moon-viewing. They went to Kashima principally by boat on the great Tone River. On their way on board they enjoyed the brilliant moonlight to their hearts' content, but at their destination, to their disappointment, the moon was hidden by clouds. Calling on Abbot Butchō, Bashō's teacher of the Zen sect of Buddhism, at his temple at the town and visiting Itago, another famous "water town," they returned home to Yedo at the end of the month. The account of this journey is called " A Trip to Kashima."

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* A Japanese banjo-like instrument of three strings.

Late in October of the same year, Bashō set out for another journey. Now Sōin, the founder of the Danrin School, was dead; Bashō's reputation had spread throughout the length and breadth of Japan, and his literary friends and pupils in the provinces had earnestly begged him to make a poetic trip. But the present journey was prompted chiefly by his own yearnings. The account of this tour is called " A Trip to Yoshino," because his longings centred mostly in Yoshino, celebrated for the supreme beauty of its cherry-blossoms and for its historic associations. First of all, the poet visited different noted places in the provinces of Owari and Mikawa; and in December went back to his old home where he spent a few happy weeks with his relatives. During these weeks Yoshinaga, his dead lord Sengin's son, held a cherry-viewing party in his honour. Then Bashō burst into the verse:—

Samazama no
Koto omoidasu
Sakurakana

Ah! the cherry-blossoms
Bring back many memories.

In February, 1688, attended by his pupils Sōmu and Sōshichi, our poet went and worshipped at the Great Temples of Ise; and in the middle of March, with his favourite pupil Tokoku, he made a pilgrimage to places of interest in the provinces of Yamato and Kii. At Kōya and Wakano-ura he was particularly favoured by the Muse; but at Yoshino, where they stayed

three days, strange to say, Bashō was too much smitten by the natural beauty and the historic interest to compose verses. Nay, to speak more exactly, a legion of excellent verses had been written by ancient poets so that nothing was left for him to say. In April he strolled about the beautiful seaside resorts Suma and Akashi, which are often alluded to in classic poetry and are noted for the decisive battle between the Minamoto and Taira families. During the succeeding three months, he travelled through Ōmi, Mino and Owari; whence, early in August, in company with Etsujin, his Nagoya pupil, he went up Mount Obasute in Shinano Province, celebrated for its view of the harvest moon. Then after paying a visit to the famous Buddhist temple Zenkōji, Bashō returned to Yedo in September. The account of his trip to Mount Obasute is entitled " A Trip to Sarashina," Sarashina being the name of the county in which stands the hill in question.

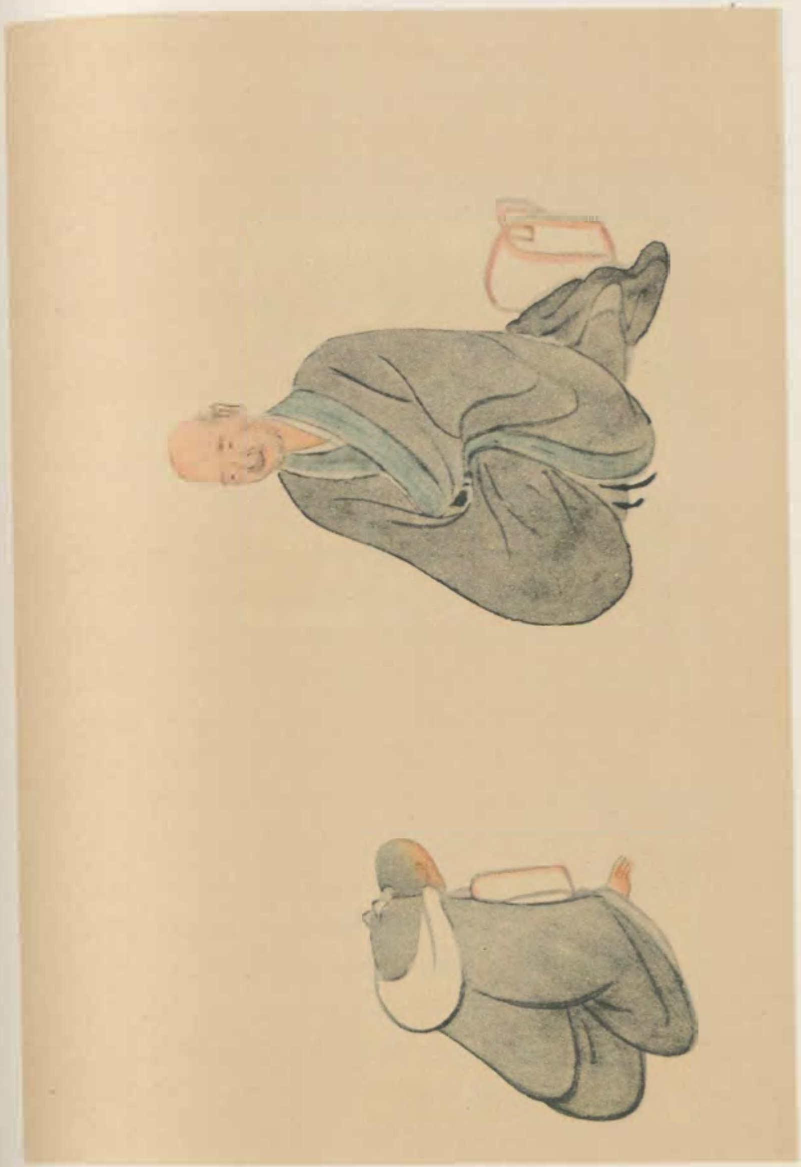
In March, 1689, accompanied by his pupil Sora, Bashō started on another journey, the longest of all his trips, extending over one hundred and sixty days, which is embodied in his most famous prose writing entitled *Oku-no-Hosomichi* or " A Narrow Pass Through Ōshū," " Oku," being an abbreviation of " Michinoku " or " Ōshū." Bashō wrote five accounts of travels —all masterpieces of the kind, mirroring his character well. " A Narrow Pass Through Ōshū " is the best of them and most characteristic of his prose. Taking their way along the Ōu Highway, they went up to Nikkō, which is both naturally and artificially so magnificent that a popular proverb says "Don't say 'kekkō' (i. e. 'splendid') until you have seen Nikkō." Thence by way of Nasuno-ga-hara Plain, Shirakawa and Fukushima, they found themselves at Sendai, the castle-town of

Lord Date. Next they boated through the pine-clad Matsushima Islets in the Bay of Sendai, one of the "Three Most Beautiful Scenes" of the empire. Bashō was struck with the beauty of the islets, but to his regret, he was inspired with no line, as had been the case at Yoshino. Then they visited the ruins of Hiraizumi where the Fujiwara generals had once achieved glories and Yoshitsune and his loyal retainers had died a most heroic death. It was here that Bashō burst into his famous verse:—

Natsugusa ya
Tsuwamono domo ga
Yume no ato

Ah! summer grasses wave!
The warriors' brave deeds were a dream.

Then trudging along the course of the Kitakami River, they reached Mogami, whence they visited the Ryūshakuji Temple and climbed Mount Haguro. From the town of Tsuruoka, they walked along the Mogami River down to the estuary port Sakata, whence they turned northward along the seashore and went to the town of Kisagata, which is said by the poet to be as beautiful as the Matsushima Islets. Now retracing their steps, they travelled through the provinces of Echigo, Etchū and Kaga. In the last named province Sora was taken ill and, parting company with Bashō, hastened to the house of a friend in the province of Ise. It is said that at Naoetsu in Echigo Province, they asked for a night's lodging at a Buddhist temple, but the priest, looking at their shabby attire, refused their request. So they slept under the eaves of the temple. In



Bashō And Sora Parting Company
From The *Oku-no-Hosomichi* Picture-Scroll By Buson
In the possession of Mr. Masatoshi Suganuma, Ōsaka

September Bashō reached the town of Ōgaki, in the province of Mino, where he put up at the house of his pupil, Jokō, to take a rest from the fatigue of the long journey. It is needless to say that this trip profoundly influenced Bashō's poetic ideas and contributed greatly to the finish of his style. At Ōgaki, Bashō was heartily welcomed by many pupils. They held poetry parties in his honour, so that he could hardly find time for a complete rest. Early in the same month, he left for Ise to witness the ceremonies of removal of the Great Temples. He went to Yamada by boat on the Ibigawa, but to his disappointment, the ceremonies of the "Inner Temple" were over and he was barely in time to witness the ceremonies of the "Outer Temple." Let it be mentioned in passing that the Temples, which are built entirely of wood, are reconstructed every twenty years when solemn and impressive ceremonies of removal are held. From Yamada, by way of Iga Province, Bashō visited Nara and the then Imperial capital, Kyōto, where he called on his pupil, Kyorai, at his villa Rakushisha at Saga; and spent the year-end at Zeze, a castle-town of Ōmi Province.

Early in the following year Bashō made a pilgrimage again through Ise, Iga and Ōmi; and in April settled down at a cottage close to the shore of the beautiful Lake Biwa in Ōmi. The cottage belonging to his pupil, Suganuma Kyokusui, which had been long left desolate, was repaired on purpose for the sake of the poet, who was passionately fond of the views of the lake. The hut had been the residence of Kyokusui's uncle, Genjū, a Buddhist priest, hence its name "Genjū-An" or "Genjū's Cottage." Freely translated, the name of the hut signifies "Ephemeral Life Hermittage"; and Bashō, who highly appreciated Kyokusui's hospitality and enjoyed his sojourn in the cottage, has left a beautiful description of it. In the spring of the same year the *Sarumino-Shū* or "The Monkey's Straw Rain-Coat," the best and most authoritative of the verse collections of the Bashō School, was edited by Kyorai and Bonchō at the master's command. It is a noteworthy fact that Kamijima Onitsura, a great *haikai* poet, then as famous as Bashō, paid him homage in September and they exchanged views on the *haikai*. In 1691 Bashō removed to Kyorai's villa Rakushisha in the vicinity of Kyōto, where he stayed for some months, and then making a pilgrimage through Ōmi, Mino, Owari and Mikawa, came back to Yedo in November. Inasmuch as the "Banana Hermitage" had been handed over to another man just before his departure for the Ōu journey, Bashō passed the close of the year at a temporary residence at Tachibanachō on the right bank of the Sumida River. In the summer of the following year, close to his old hut, a cottage was built for Bashō through the subscriptions of his pupils, and five banana-trees were planted by it. It was again called "The Banana Hermitage," and the poet resided in it during the following two years.

By this time, the Bashō Style had attained the zenith of its vogue, and Bashō was at the height of fame, having numerous pupils all over Japan. A collection of verses of his school was published year after year; and the so-called "The Seven Books of the Bashō School," including "The Winter Days," "The Spring Days," "The Wilderness" and "The Monkey's Straw Rain-Coat," were brought out one after another in the few years we have just spoken of.

On May 11th, 1694, Bashō left for a pilgrimage through

the western provinces. After spending two or three days each at the houses of several pupils residing on the route of the Tōkaidō, he went back to his old home at Ueno in July, where he stayed for weeks. In September he went to Nara, and it was on the 9th of the month that he found himself at Ōsaka, the greatest centre of commerce. There, at the request of many people, he held poetry parties at several places. But it must be remembered that Ōsaka was where the Danrin School had risen and flourished. It is true there were many followers of the Bashō School, but very few of them realized the full significance of his style. It was at a poetry party held at a certain tea-house in the suburbs of the city that he composed the following verse:—

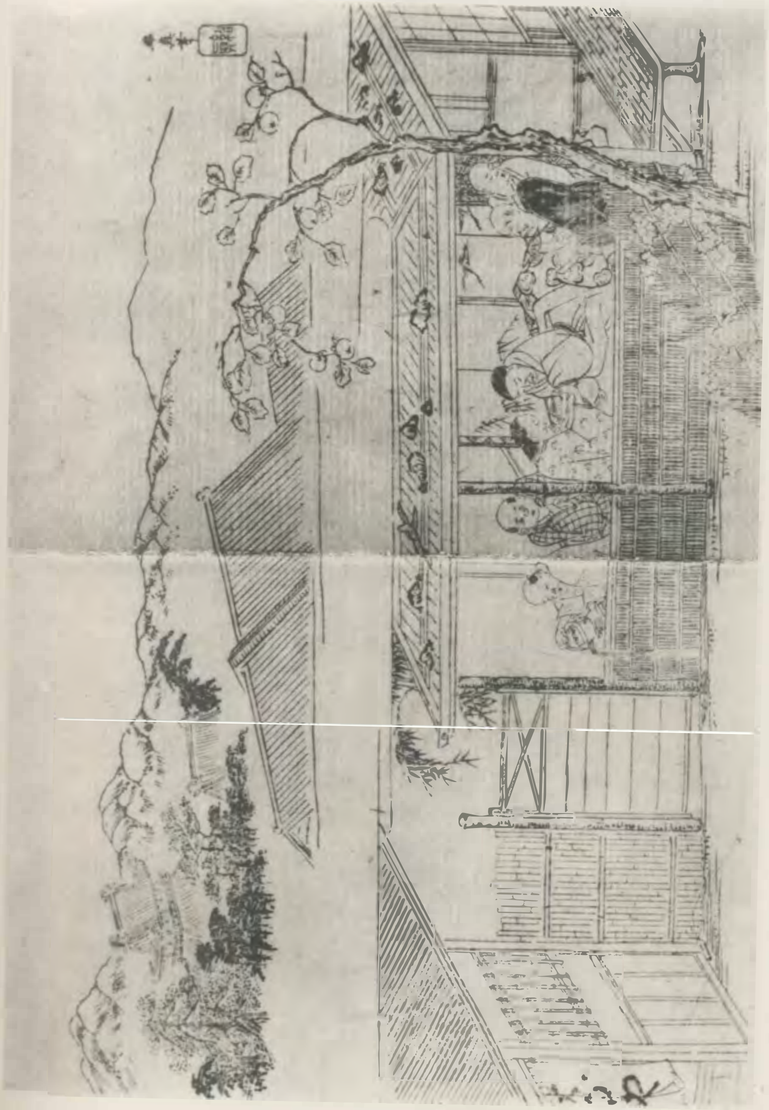
Kono michi ya
Yukuhito nashi ni
Aki no kure

None goes along this way
But I, this autumn eve.

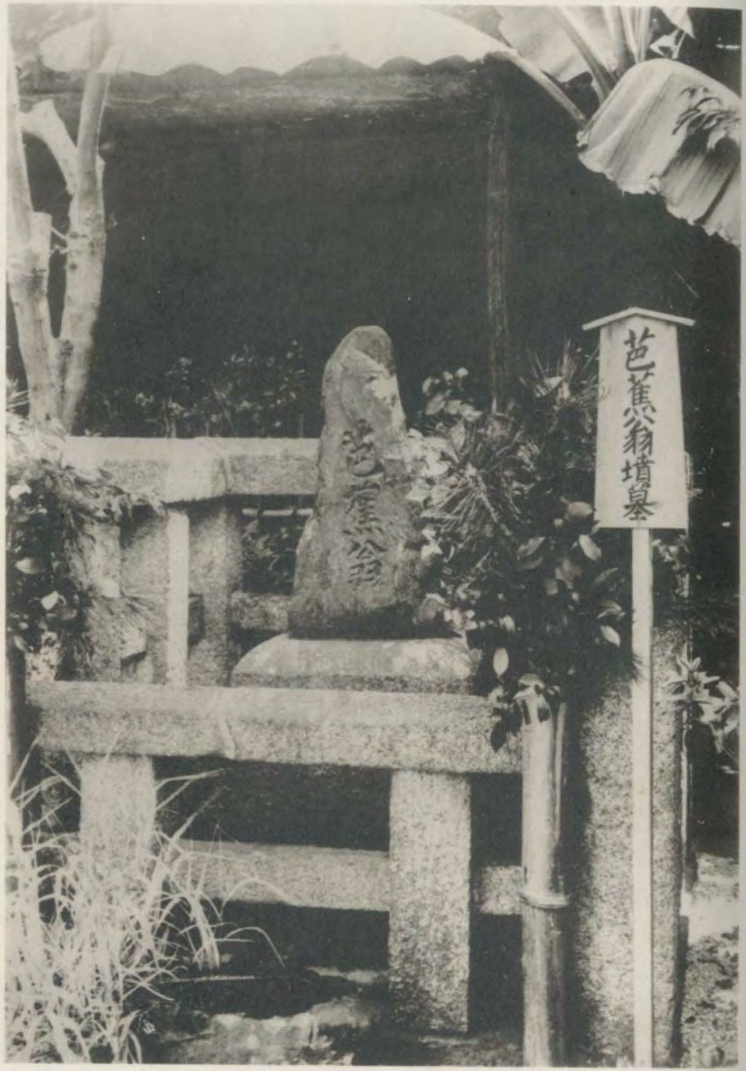
This poem, it may well be imagined, gives vent to his sentiment of loneliness and his disappointment about his Ōsaka pupils.

On the 29th of the month, Bashō held a poetry party at the residence of Madame Sono, a zealous pupil, who gave a sumptuous feast in his honour. Unfortunately the dinner proved fatal to the poet, who had been suffering from indigestion for some days. Probably owing to his overeating mushrooms, he had severe pain that night. A patent medicine was of no avail and the illness, probably dysentery, became more and more serious. The bedridden poet said, "Mokusetsu of Ōtsu knows the usual state of my health very well. Send for him." So the poet-physician came and treated him. Again he said, "I want to speak to Kyorai about something." So Kyorai was sent for from Kyōto. The house of his pupil, Shidō, at which Bashō had been staying since his arrival in Ōsaka, being inconvenient for nursing him, he was removed on October 3 to the back parlour of the house of a florist named Nizaemon, at Minami-Kyūtarō Machi, Midō-mae. Not to speak of Shikō and Izen, who had accompanied the poet in the last journey, Shidō, Kyorai, Mokusetsu, Shara, Donshū, Jōsō, Otokuni and Seishū, who had hurried hither at the news of his illness, nursed him night and day. The alarming tidings spreading through the adjacent provinces, pupils and friends came flocking, full of anxiety and fear. The above mentioned ten pupils received and thanked them, but showed none into the sick-room. Noticing the critical condition of the illness, Mokusetsu suggested to Bashō to send for some other physician, but the dying poet would not listen to the advice, saying, "No, I am quite satisfied with your treatment. I need no other assistance." Asked for a death-verse, he answered, "Well, yesterday's verse is to-day's death-verse. To-day's verse will be to-morrow's death-verse. All the verses I have written through my life—each of them is my death-verse." However, on the 8th, he called to his bedside Jōsō, Kyorai and Donshū and dictated to Donshū the following verse :—

Tabi ni yande
Yume wa kareno wo
Kakemeguru



Bashō On Sick-bed
By Shōshin (i.e. Keisai), an ancient painter



The Tomb Of Bashō

I'm taken ill while travelling,
And my dreams roam o'er withered moors.

"This is not my death-verse," said the poet "nor is it not my death-verse. At any rate it is a verse suggested by my illness. But to think of such a matter now that I face the great question of life and death, although it is an art to which I have devoted all my life—it may well be called a delusion."

On the 11th, there was an unexpected call from Kikaku of Yedo, who happened to be travelling about the neighbourhood of Ōsaka and had had no knowledge of his master's illness. Master and pupil wept both for joy and sorrow. On the following day, when the last moments were drawing near, Bashō ordered a bath and calling to his beside Kikaku, Kyorai, Jōsō, Otokuni and Seishū, dictated to Shikō and Izen a detailed will about his belongings, with messages to his pupils and servant at Yedo and about his verses and so forth; and wrote himself a note to his brother Hanzaemon at Ueno. Then having said everything he wanted to say, he clasped his hands together and, reciting in murmurs what sounded like a passage of the Kwannon scripture, breathed his last peacefully a little past 4 o'clock, at the age of fifty-one.

On the following day, i. e. the 13th, his remains were conveyed to the town of Ōtsu on Lake Biwa and interred on the 14th in the precincts of the Gichūji Temple situated in its suburbs. A moss-covered tombstone with the simple inscription of *Bashō Ō* or "Master Bashō" penned by Kikaku or Jōsō is still to be seen to the right of the tombstone of General Yoshinaka to whose spirit the temple is dedicated and after whom it is called, *Gichū* being the Chinese pronunciation of the Chinese characters representing "Yoshinaka." Bashō had spent the winter of 1690 at the *Mumei-An* or "The Nameless Hermitage," the living quarters of the temple; and this hut standing on the beautiful lake struck his fancy, for which reason his pupils selected this spot for his resting-place.

Those of the poet's pupils who burned incense before the catafalque were forty; other people whose names were registered in the mourners' book numbered three hundred, and those who attended the funeral without telling their names were countless.

Bashō was a slender and small-statured man, with a thin, fair face, with thick eyebrows and a prominent nose. He had delicate health and suffered from indigestion all his life. It is to be inferred from his letters that he was quiet, modest, scrupulously careful, large-hearted, and faithful to his relatives and friends. He loved his immediate pupils as if they had been his own children, and they, on their part, served him with a sort of filial piety. Although he suffered from poverty all his life and lived half his life on his pupils' sustenance, he was quite indifferent to poverty and always maintained a calm and easy mood.

Bashō left no children, having led a life of celibacy. It is said that during his days at the "Banana Hermitage" he kept a concubine and his young servant Jirobei was his son; but this is a matter of conjecture. His brother, Hanzaemon, died after him, but nothing is known of his eldest brother and their descendants. Tradition says that his pupils all over Japan were more than two thousand, among whom were found some three hundred good poets who were dispersed chiefly in Yedo, Ōsaka and Kyōto and in the provinces of Owari, Mino, Ōmi,

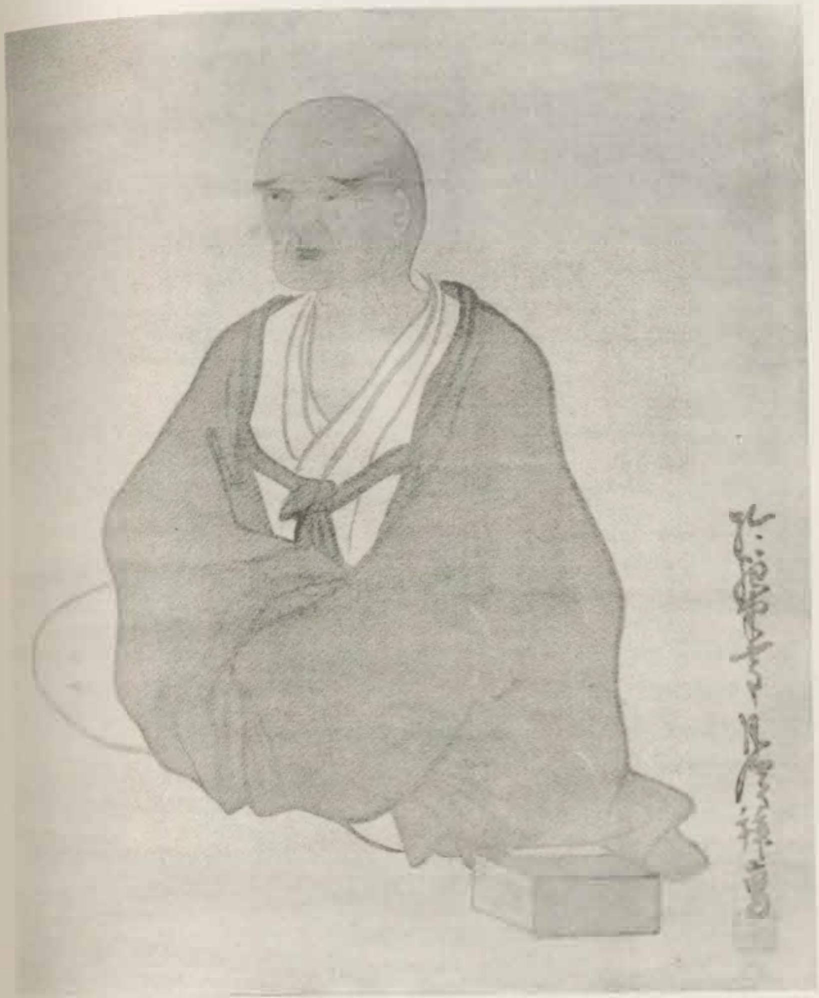
Iga, Kaga, Ise and Shinano, each exerting his influence in spreading the poet's teachings. This immense influence of Bashō is due, it is true, to his wonderful poetic genius, but his excellent character undeniably contributed something toward it.

IV

A Sketch of Buson (蕪村)

Buson (蕪村) was born in 1716 at the village of Kema, Higashinari County, in the province of Settsu. His surname was Taniguchi (谷口) but his given name is unknown, Buson being his *nom de plume*. It seems probable, from a diary by Kitō, one of his prominent pupils, that Buson was the son of the village headman and his ancestors had been men of means, generation after generation. On that account Buson as a boy was regarded with respect by his playmates, and enjoyed happy and peaceful days at his old home. But these blissful days did not continue long: his parents died when he was in his teens and the inheritance speedily dwindled into nothing. To make things worse, the young man, who from childhood had evinced a passion for painting and reading, had no aptitude for earning money.

Reduced to poverty and burning with literary and artistic aspirations, Buson left his home and went up to Yedo in 1736, when he was twenty years of age. There he became a pupil of Uchida Tenzan, a famous *haikai* poet, but the talented young student soon became discontended with his master's low taste; and the following year, withdrawing from his school, became a pupil-servant of Hayano Hajin, a greater poet, who had just returned from Kyōto. Hajin had started a new movement in *haikai* as early as 1704 and was already famous in the poetic world of Yedo, but in 1722 for some reason he had gone to Kyōto, where he stayed more than ten years. During these



A Portrait Of Buson
By his pupil Gekkei

years he had attracted many pupils, including Kikei, Sō-oku, Zuiko and Seijū; but his longings for his old home had led him to return to Yedo in April, 1737. Upon his return, Buson became his pupil and studied *haikai* with diligence. He had begun his study of *haikai* while he was still at home; but it is most probable that he now for the first time took lessons from a master and made up his mind to become a master of *haikai*. Such rapid progress was achieved in his verse-making that about 1738 Buson had a large circle of acquaintances among the Yedo poets and his standing among them was by no means low. In the winter of the following year, Hajin held a poetical party in memory of Kikaku and Ransetsu, Bashō's most famous disciples, and compiled a volume of elegies entitled "The Peach and The Cherry"* in which was inserted a verse from Buson's pen.

Hajin was a man of noble character, quite indifferent to worldly matters, and was never tired of lecturing to Buson. Once the old master seriously impressed on him that a pupil need not always stick to his master's style, but on the contrary, should sometimes take the opposite direction, as if they were not master and pupil. This instruction, Buson confesses, suddenly opened his mind's eye and enabled him to write from his own spontaneous impulses. His farseeing view, expressed in later years in the preface to "Shundei's** Verses," that "there are no individual schools in *haikai*; remember that *haikai* itself is one school or branch of poetry," was inspired already in those days. Therefore, although he respected Hajin as his master, he did not always follow his teachings, but would aspire after the dignified style of "The Winter Days"* and "The Empty Chestnuts"* and at first hand dive deep into Bashō's mood of quietude. It is needless to say that Buson's prominent poetical achievement in his later years was due to his great genius; but it is undeniable that this liberal, openhearted teaching of Hajin had something to do with it. In a word Buson had the right master and Hajin had the right pupil.

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* Bashō's pet names for Kikaku and Ransetsu.

** Shundei or Shōha, one of Buson's pupils.

Among Hajin's pupils there were not only many Yedo men but also there were several men from Hitachi, Kazusa and Shimōsa, the adjacent provinces, such as Gantō, Hōkō, Jō-u, Taisai, Asui, Sokō and Denkō. As Hajin's chief disciple, Buson was on intimate terms with these men, particularly with Gantō, who was a rich man of the town of Yūki in the province of Shimōsa.

At Hajin's school, it is needless to say, Buson's chief study was *haikai*; but his picture of "A Gathering of Great Haikai Poets"—fourteen poets including Moritake and Teitoku, Kikaku and Ransetsu—which, as he confesses, was painted in his twenty-fifth year, proves that during these years he studied painting as well. His favourite subject, "The Six and Thirty Poetical Geniuses," which he often painted in his later years—it is evident that he began to paint it in his twenties. It may also be inferred from some of his pictures painted at that time that then he made some study of the Kanō style; and, as there is reason to believe that he took lessons in Chinese classics from Hattori Nankaku in those days, he may have made some acquaintance with the Southern and Northern Schools of Chinese painting.

About the spring of 1743, Hajin had a disease in the mouth; and in spite of all medical efforts, his condition became worse day by day until he died on the 6th of June. Buson was left forlorn and masterless. Furthermore, it is conjectured, by this time he had developed a *haikai* style of his own which was ahead of the Yedo poets, with the result that there took place an estrangement between them. Accordingly, soon after his master's death, Buson left Yedo and, going to Yūki, lived with his close friend Gantō, who had returned home upon the unfortunate event. In the town in question, Buson found some other friends such as Jō-u, Denkō and Sokō, and in Shimodate near Yūki there were Hōkō, Taisai and Asui. At his friend's house Buson day and night devoted himself to writing *haikai*, probably now and then holding poetical parties with these friends; and it may well be imagined that at the same time he painted pictures as a means of earning pocketmoney.

For about three years—from the late autumn of 1745 to the spring of 1747—Buson travelled extensively through the northeastern provinces, holding poetical parties here and there, gaining poetical inspiration from natural beauties and supporting himself chiefly by painting pictures. In the spring of 1745 while he was staying at the house of Rokyū of Utsunomiya, a relative of Gantō, he issued a volume of "New Year Verses," in which he used his pen name "Buson"* (蕪村) for the first time. I have just said "gaining poetical inspiration from natural beauties"; but it must be remembered that Buson depended more on books than on nature in versification. Therefore, the effect of his long pilgrimage on his poetry was not so profound as in the case of Bashō. However, the hardships and privations of travel which he experienced must have proved the most valuable ordeal and the greatest spiritual training in his life. Also, he was enabled to make acquaintance with many poets at different places; in particular, he was accorded warm hospitality by Lord Katakura of the Shiraishi Castle in Ōshū, who was a poet of merit.

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* Both are famous collections of verses of the Bashō School.

* It is believed by many scholars that the pen name *Buson* (蕪村) signifies "The Turnip Village" on the assumption that *bu* (蕪) means "the turnip" and the poet was born in the village of Tennōji, noted for the cultivation of the turnip. But inasmuch as *bu* means "weeds" or "luxuriant," not "the turnip," for which the compound word *busei* (蕪菁) is used, and the poet's birthplace is undoubtedly Kema, I venture the opinion that the name signifies something like "The Deserted Village."

At the end of his long pilgrimage, Buson came back to Yūki. Now he lived with Gantō, then in the Kōkyōji Temple in the town, now with Asui, a rich man of Sakai, then at the villa of Jō-u and at the house of Hōkō at Shimodate. In those days Buson shaved his head and was clad in a black robe and signed some pictures "*Shaku Buson*" or "Buddhist Priest Buson"; but he was not an actual priest.

Quite unexpectedly, in the summer of 1751, when he was thirty-six years of age, Buson left Yūki and its neighbourhood and went to Kyōto, not far from his old home, where he probably found some friends. These men and his dead master's Kyōto disciples Kikei, Sō-oku and several others presumably gave him a hearty welcome. Soon after his return to Kyōto, it appears, Buson took up residence in a Buddhist temple in the eastern suburbs. But it was for the sake of making a living, his purpose consisting in continuing his career as poet and artist. Then *haikai* was in such vogue in Kyōto that masters of *haikai* numbered over forty. Beside the above mentioned poets of Hajin's school there were Renseki, Baiō, Kisen, Ichiku and several other poets of merit. Buson's position among them speedily rose, and soon he was recognized as a poet of ability. Judging from a few verses which evidently belong to this period, his efforts to rid himself of the commonplace and trite are discernible, but his verses are rather too fantastic and lacking in elegance. However, it is beyond question that, together with Sumi Taigi, an Yedo poet, who had come to Kyōto about the same time, he contributed something novel to the *haikai* world of the capital. The poet-painter, whenever chance offered itself, visited natural beauties in the neighbourhood and in the adjacent provinces for poetic and artistic inspiration. Thus about three congenial years sped on, but his roaming spirit and artistic inclination would allow him no longer to stay in Kyōto.

In the spring of 1754, Buson went to the district of Yosa, in the province of Tango, some seventy miles northwest of Kyōto, and took up residence in the Kenshōji Temple at the town of Miyazu. Abbot Chikukei of the temple was a *haikai* writer and had been Buson's friend for the past three years, so naturally enough he welcomed the wandering poet to his temple. Miyazu, a seaport of the district of Yosa, is a beautiful town washed by the still waters of a small bay protected by a long narrow spit of land fringed with pines called Ama-no-Hashidate, one of the "Three Great Sights" of the empire. Beyond this bay there is a also a larger one called Miyazu Bay, abounding in fine views. Accordingly this district had attracted sightseekers, poets and painters from ancient times; and in the district, though it was an out-of-the-way place, there were found not a few men of taste. Besides Abbot Chikukei, there were Abbot Rojū of the Shinshōji Temple and Abbot Ryōha of the Muenji Temple, both excellent *haikai* poets. Abbot Rojū was a man of lofty character, well known for his hospitality and his verses, "The *Hokku* of Abbot Rojū" and "Autumn at Hashidate" are still read. There were also Tōhaku, the editor of "The Noted Places of Tango," and Rokei, who later became Buson's pupil. Buson's intimate association with the just-mentioned priests and how frequently he held poetic parties with other poets of the district may well be gathered from "Caricatures of the Three Haikai Priests" and "Thirty-six Hemistichs on Hashidate."

Buson stayed in Yosa for three long years, and took such a great fancy to the superlatively charming scenery of the district, that he was too busy with its contemplation to communicate with his friends in Kyōto. His object in this long sojourn, it may safely be inferred, did not lie so much in enriching his poetic thoughts, unstirred by the din of the world, as in replenishing his artistic stock by personal observation of natural beauties. According to many artists who have studied his paintings, most of the landscape pictures painted by him in later years bear a close resemblance to the scenery of Yosa—a circumstance which shows eloquently how profoundly the nature of the district influenced his art. That painting counted more with Buson in those years than poetry may well be imagined also from the fact that his friend Miyake Shōzan uses "Chōsō," his name as a painter, in stead of "Buson," his name as a poet, in two Chinese poems addressed to him. Thus his Miyazu days constitute a most important period in his career as an artist; and in consequence, those of his pictures painted during those years are most interesting material for students of Buson the painter.

In the autumn of 1757, when he was forty-two years old, Buson came back to Kyōto. About this time he changed his surname Taniguchi to Yosa (與謝), probably in commemoration of the district for whose scenery he cherished an ardent love. After his return to Kyōto, he did not give much time to poetry, but still continued to devote almost all his time to painting. "A Pair of Horses Under Green Trees," painted by him in 1760, is quite a masterpiece, excellent both in design and colouring. In August, 1763, was painted the famous picture of "A Group of Wild Horses" on a couple of six-leaf screens—a splendid masterpiece, in the figures of the horses, the setting of trees and stones, the colouring and background, which is quite worthy of a great painter of the Southern School of Chinese painting. Now his status as a painter was firmly established, he could earn a living by painting, and it is probable he had left the Buddhist temple in the eastern suburbs and rented a house in the heart of the capital. Although his art as a painter had attained great excellence and he was busy with his brush, yet during those years he did not entirely neglect poetry. There were many fellow-poets in Kyōto who had warmly welcomed him back. In particular with Taigi, Dōritsu, Chōmu and a few other poets, he now and then wrote verses in company; and most probably not a few people took lessons in poetry from him. In a word his life as a *haikai* poet was kept up. In 1757 in honour of the seventieth birthday of Sō-oku, his senior disciple of Hajin, a banquet was held; and in a volume of verses published in its commemoration appeared some verses of Buson. The following year, under the auspices of Sō-oku, a memorial service was held in honour of the seventeenth anniversary of Hajin's death, and a volume of memorial verses was compiled. Buson's old friend, Gantō of Yūki, came on purpose to attend the service. The joy of these two friends in meeting after many years' separation may well be imagined. In Chōmu's "Account of A Trip to Matsushima" written in 1763 are to be seen Buson's verses, but nothing else is known of his other verses written in those years. This fact may be considered a proof that Buson did not display much activity as a poet in those days. However, that some of his verses, together with Taigi's verses, are inserted in "An Anthology of Old Haikai" edited in 1763 suggests that his reputation as an Yedo poet was as great as Taigi's fame. Moreover, his well-known masterpiece:—

Haru no umi
Hinemosu notari
Notari kana

Behold! the spring sea undulates,
And undulates the whole day long.

was written during this period.

Even after he had settled down in Kyōto, Buson occasionally travelled here and there for artistic and poetic inspiration. Between 1764 and 1766, he twice crossed over to Shikoku, where he stayed one year and a half; and at Kotohira he made the acquaintance of Abbot Shinkwan of the Myōhōji Temple, and stayed at the temple for some months.

By 1764 Buson's name as a painter had become widely known; he had taken house at Shijō-Karasumaru, a fashionable quarter and was a family man, so that he could no longer wander about as was the case in the Yūki and the Yosa days. According to "The Great Men of Heian,"* edited in 1768, Buson as a Kyōto artist was generally acknowledged to be as great as Ōkyo, Ryōtai and other greatest artists of the day.

In January, 1769, Buson wrote an envoi to "Selections from Onitsura's Verses" edited by Taigi. Soon after, together with Taigi, Shōzan and Zuiko, produced "Twenty *Kasen** at Heian" to which he wrote a preface; and it was also in this year that he contributed a portrait of Sō-oku to a volume of "Sō-oku's Verses" edited by Shōzan and Kayū. From these facts it may be gathered that in those days Buson became enthusiastic in writing verses and his connections with poets had become pretty close. In the spring of 1770, when he was fifty-five years old, he succeeded professionally to the estate of his dead master Hajin with the title of Yahantei the Second (夜半亭二世), and publicly started as a master of ***haikai***. This step marks a turning-point in his life. It led to a remarkable increase in his income and contributed no little to his security of living. The consequence was that he could give plenty of time to poetry and his style improved greatly. The first sign of his activity as Yahantei the Second was the appearance, in the spring of 1771, of "New Year Verses" which consists of his own verses and those of his friends and pupils. In the same year his friend Taigi and his pupils Shōha and Kakuei died—no small loss to him. In particular, the death of Shōha was a great blow to him, for Shōha was not only a talented writer but also a man of means and a liberal patron. The following year saw the appearance of "The Shade of Snow," the first volume of "Buson's Seven Books." In 1773 "The Dawn Crows," the second volume of "Buson's Seven Books" was issued; and its preface by Kitō expressed the intention of the Buson School to start a new movement in the *haikai* world in emulation of the Bashō Style. Ryōta of Yedo and Bakusui of Kanazawa contributed some verses to the volume; and Kyōdai, Chora, Niryū and Chōmu also made contributions. In this volume was loudly raised the first cry for renovation in the *haikai* world. In September of the same year, Chora coming up to Kyōto, Buson held a poetic party one night; and they composed the famous " Four *Kasen* in One Night," in which his characteristic elegant classicism and objective portrayal of sensual beauty are displayed to the full, and Kitō, Chora and Ranzan contribute their best verses in the same style. Thereupon, the Buson Style was firmly established, his fame as a poet attained its zenith and his pupils were numerous. Among them were found the oft-mentioned Kitō, Gekkyo and Tairo, excellent writers, and Hyakuchi, Shumpa and Dōritsu, the last of whom gave Buson material assistance. About this time " The Dawn Crows " Vol. II, the most typical of " Buson's Seven Books " was brought out. Thus Buson the poet became the undisputed leader of the New Style of the Tenmei Era. It is a noteworthy fact that, although he had become a *haikai* master and his name was known far and wide, yet the greater part of his income was derived from his paintings. In consequence he never ceased to paint pictures. Nay, it was after 1770 that his art attained perfection. In August, 1771, the famous pictures entitled " The Ten Conveniences " and " The Ten Advantages "[*] were painted by Buson and Ikeno Taiga in co-operation. His pictures painted between 1772 and 1781 are at present most highly esteemed and the great masterpieces among them are almost numberless.

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* An elegant name for Kyōto.

* A *kasen* is a chain of thirty-six hemistichs of verses.

Buson's elegant classicism and sensual beauty in *haikai* and his landscape paintings based on his taste derived from Chinese poems and prose writings are his greatest characteristics in the period of his artistic perfection. And these characteristics were displayed to the full after about 1772 when he was able to read at leisure. The reason is this. Until he settled down in Kyōto and became a *haikai* master, he had not time enough to do wide reading. But after that event he had a family and his circumstances improved, so that he had leisure for reading. The great skill of his objective portrayal and sensual beauty in poetry were derived from his style of painting, and his classicism in poetry was derived from his wide reading of Chinese and Japanese classics. Herein consists the difference between Buson and Bashō in poetic genius. Bashō sought verses in his mind's eye gazing at nature, whilst Buson endeavoured to take nature into his poetic atmosphere. The former wrote mainly from his experiences whilst the latter often sought his themes in paintings and classics. But it is a singular coincidence that both poets perfected their art in their last ten years and took different routes in their quest of the beautiful.

In the late autumn of 1783, invited by his pupil, Okuda Mōjō, a rich farmer of Okudawara, Uji, Buson went on a picnic to the village with two or three other pupils. In their company the old poet hunted mushrooms in the depths of the mountain and roamed about briskly and enjoyed himself greatly, to the joy and surprise of his pupils who were struck with his energy. But in the early winter Buson began to decline in vigour and every day suffered from internal pain. In spite of his illness, he kept his word to write a perface to a volume of verses edited by Shōha's son, and now and then dictated some verses. Day and night he was carefully nursed by his family and two elder sisters, his pupils Gekkei and Baitei, both of whom had come on purpose respectively from Ikeda and Ōtsu, and a few other pupils. All medical efforts proving of no avail, he breathed his last on the night of December 25, at the age of sixty-eight. He was interred in the burialplace of the Kompukuji Temple in the village of Ichijōji east of the capital.

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[*] The subjects of these pictures are taken from twenty famous poems entitled " Ten Conveniences and Ten Advantages " by Li Yü (李漁), a Chinese poet who lived three centuries ago. The poems deal with as many natural advantages which the poet enjoyed at his cottage at the foot of Mount Lu.

Almost nothing is known of the pedigree of Buson's parents. Again no document exists as to his wife's lineage and the date of his marriage. The inscription on his tombstone* says, "Buson married a certain woman and they had a daughter but nothing is known as to her destiny." But there is reason to believe that his marriage took place soon after his return to Kyōto from Yosa. Until those days he had been too busy with his studies of painting and poetry, and his life so far had been the life of a wandering artist. Painting and poetry had been his whole life and a domestic life might have been a troublesome tie. Actually he could not afford to support a family. When his fame as a painter had risen and he attained to a secured livelihood, he took a house and became a family man for the consolation of his old age. Since it was in December of 1776 that he got his beloved daughter married, and supposing that the girl was then about seventeen, Buson must have married at the latest about 1758, that is when he had returned to Kyōto from Yosa. At any rate soon after his marriage, Buson had a daughter, Kuno by name, of whom, it is inferred from some of his letters, he was passionately fond. The poet often refers to his daughter in his letters to friends, speaking with solicitude of a chronic disease on her arms and with something of pride of her progress in the accomplishment of *koto*-playing. He arranged marriage for his beloved daughter but in some months, unfortunately, she was divorced owing to the domestic circumstances of her husband. The unhappy girl's future tormented the poet's dying moments. He earnestly asked his immediate disciples to take care of her. Perhaps through their good offices she was married again. Buson's wife, Tomo by name, was probably much younger than he. It seems that the couple loved each other and formed a happy home with their daughter. Soon after Buson's death, his wife shaved her head and called herself "Nun Seiryō." Some of her verses are to be found in two or three collections of Buson's disciples' verses. She survived her husband over thirty years, dying on March 5, 1814; and her remains, in accordance with her will, were buried by her husband's tomb. His two elder sisters also survived Buson, but nothing further is known of them.

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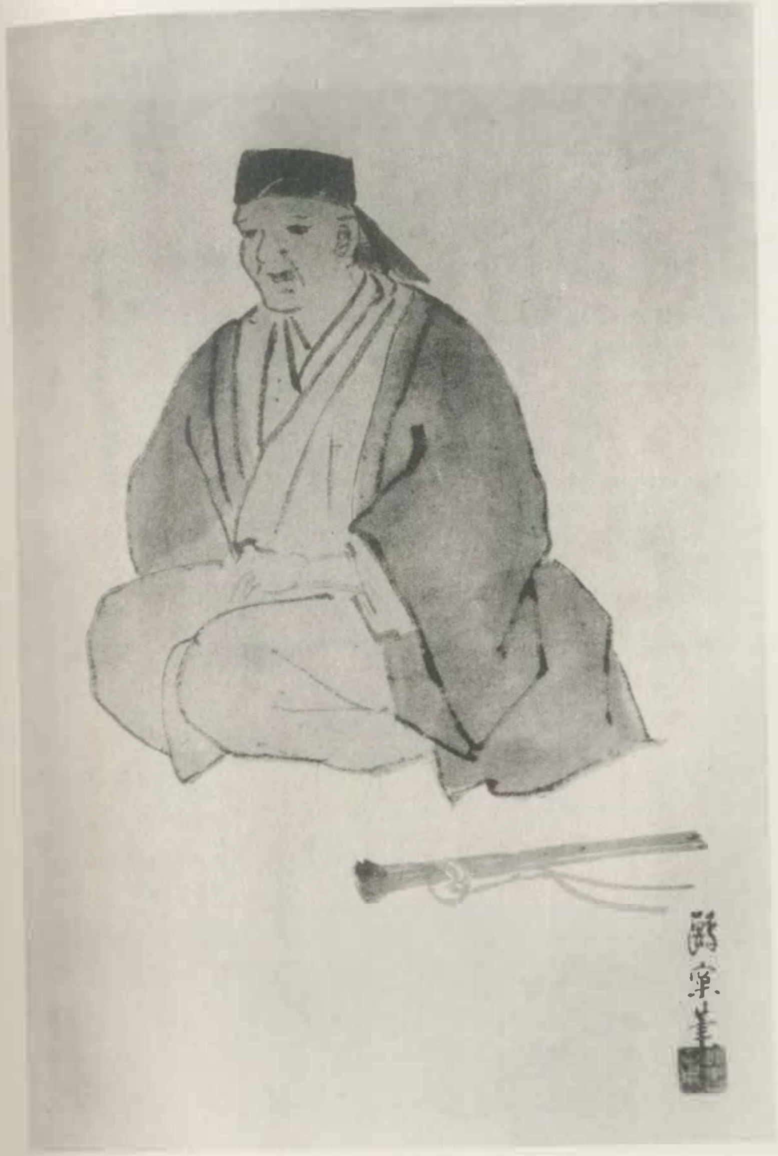
* This tombstone was erected in commemoration of the Buson centenary by a descendant of Hyakuchi, Buson's pupil.

V

A Sketch of Issa (一茶)

The home of Issa (一茶) the poet was Kashiwabara, Kami-Minochi County, in the province of Shinano. It is a hamlet consisting of about one hundred houses, situated two-thirds of a mile southeast of a small station of the same name on the Shin-etsu Railway. This region is a highland 1,600 feet above sea-level and the snowfall is peculiarly heavy, drifts occasionally accumulating to a depth of 10 feet and stopping all traffic for weeks at a time. Kashiwabara is well known for skiing and in connection with the beautiful little Lake Nojiri two miles east of it, now a famous summer resort, dotted with hundreds of foreigners' cottages. In the feudal days it was a thriving post-town on the highway leading from the northwestern provinces to Yedo. There was an officially appointed hotel for the powerful Lord of the Kaga Clan who, with a large suite, visited Yedo each alternate year, to do homage to the Shōgun. From the end of the 17th to the middle of the 18th century, Kashiwabara enjoyed prosperity as the centre of traffic and culture in this region. Literature, particularly poetry, tea-ceremonies, foot-ball, wrestling, dramatic performances and all other kinds of amusement were in vogue. On a permanent stage erected in the precincts of the Suwa Shrine, famous Yedo actors played now and then, and celebrated Yedo wrestlers were sometimes invited for public performances.

Here at Kashiwabara, Issa was born in 1763, the son of a farmer, Kobayashi Yagobei by name. Issa's given name was



A Portrait Of Issa

By Ōsō, his pupil

Yatarō, "Issa" being a *nom de plume* which he assumed as a poet. Besides Yatarō, the family consisted of his parents and his grandmother, who was fifty-two years old when he was born. In addition to farming, Yagobei was engaged in the business of pack-horse transportation, which seems to have been the chief source of his income. His house was rather large—58 by 138 feet; and it is evident, from a document written by Issa, that the family led a not uncomfortable life. Yagobei was a good-natured man of literary taste, who left a death-verse. The mother and the grandmother were mild, kind-hearted women, so that the family formed a harmonious home. It may well be imagined that Issa was tenderly loved by his parents and grandmother.

Unfortunately in August, 1765, when Yatarō was three years old and still unweaned, his mother died; but his grandmother took care of him with motherly love, day and night carrying him in her bosom or on her back and begging for mother's milk. Thus in her hands the orphan was happily brought up until he was eight years old. In 1770 his father married a woman of twenty-seven, named Satsu. His stepmother, it appears, loved Yatarō like a real child of her own at first; but when a son, Senroku by name, was born to her two years later, a sudden change came over her. At first Issa appealed to his grandmother and his father for protection against her unkind attitude; but the old woman was soon past sixty and too infirm to give him shelter, and the father, out of his attachment to the young wife, gradually cooled in his love and sympathy toward him. On the other hand, the stepmother's ill treatment became worse day by day. Yatarō had been studying reading and writing under a master; but upon the birth of Senroku, she prevailed upon the father to stop his study on the ground that learning was unnecessary for a farmer's son, and to make him tend the baby day and night. Whenever the baby on his back cried from hunger, she would say that it cried because Yatarō had given it pain and beat him with her fist or with a stick, in consequence of which he always had bruises on his body and his eyes were all the time swollen with weeping. When her maltreatment was beyond endurance, the poor orphan would run to his former master for protection or often hide under the veranda of a temple in the neighbourhood and cry there all night.

Another circumstance contributed to Yatarō's unhappiness. There was in the neighbouring village a mischievous boy named Tomi-emon who was a little older than Yatarō and possessed of great physical strength. When Yatarō, before his stepmother came, played merrily with other children on the street or in the precincts of the Suwa Shrine, Tomi-emon would come with other imps and they would together sing aloud the folksong:—

An orphan is known at once anywhere;
He stands at the gate, finger-nail in mouth.

Even his playmates would join in the noisy chorus, to the indignation of the orphan. This led him later to flee at sight of those children and play lonely in the backyard of his father's house. This circumstance induced him, when he was only six years old, to burst into the verse:—

O, parentless sparrows,
Come here and play with me.

This is noteworthy as the first manifestation of his poetical genius.

Yatarō's teacher in his childhood was the proprietor of the official hotel in the town, named Nakamura Rokuzaemon. He was something of a scholar, skilled in penmanship and in writing *haiku*, and had the pen name of Shimpo. Besides his business, he kept a private school of lower grade. On hearing of Yatarō's verse on "Orphan Sparrows," he was struck with wonder and admiration at his genius, and thought he would prove a good companion to his own son, who was a year younger. Accordingly Shimpo welcomed Yatarō to his school and gave him lessons in reading and writing. Another teacher of this school was a good Chinese scholar and *haiku* poet named Chōgetsu-an Jaku-ō. It is little wonder that Issa, who studied under these two scholars, became a *haikai* poet in later years; and his poetic achievement owes not a little to them.

Yatarō attended school with such regularity that he never stayed away a single day. Even while other boys played, he was busy with his book; and at home, he wrote in the ashes of the hearth the characters he had studied in class, lest he should forget them. When his stepmother came in his eighth year, he was obliged to withdraw from school, as we have seen, and was occupied with domestic affairs. But at night and on holidays, he alone went to Shimpo's school and devoted himself to study. Upon the birth of Senroku, when he was ten years of age, he had to tend the baby, but Yatarō made the best of it. Carrying the infant on his back, he went to school every day and was absorbed in reading, to the wonder and admiration of the townsfolk.

But when Senroku had grown old enough to play with his grandmother, Yatarō was tasked with rough labour. In the daytime, he was often set to drive a pack-horse in his father's stead or to help him in farming; and at night, beating straw or making straw-sandals occupied him, so that he had no time to pursue his studies. However, in the depth of winter, when the town and neighbourhood were snowbound and on New Year's Day and other holidays, unknown to his stepmother, he stealthily went to Shimpo's school and devoted himself to reading or studied *haiku*. One day a samurai of the Kaga Clan, riding a horse driven by Yatarō, was passing the foot of Mount Kurohime, which name, literally translated, signifies "Black Princess." It was the end of November and the mountain, capped with snow, was beautiful beyond expression. The samurai on horseback, absorbed in thought, repeated to himself "Black Princess! Oh, Black Princess!"

"My lord," asked the boy driver, "may I ask what you are thinking of?"

"Well, I want to compose a *haiku* on the beautiful snow scene of Mount Kurohime; but no verse has come to me yet."

Issa at once burst into:—

Black Princess is a bride;
Why, she is veiled in white.

The samurai was wonderstruck.

In August, 1776, when Yatarō was fourteen, to his grief and despair, his grandmother, who had been his only shelter from his stepmother, died after an illness. This sad event was not only a blow to Yatarō but gave his father pain, because he thought seriously of the boy's future. If Issa should live on with his stepmother and his brother, his situation would be further aggravated. If they should live apart, the day might come when they would think better of each other and arrive at a reconciliation. These reflections ultimately induced Yagobei, in the course of the same year, to send Issa to Yedo in search of his fortune.

What Yatarō did on coming up to Yedo is not known for certain; but it is generally conjectured that he became a shopboy or servant of a Buddhist temple and devoted spare moments to the improvement of his knowledge. This seems to have continued a few years; later, for several years, he made a special study of *haikai* under Sogan, a famous poet of the Katsushika School. In March, 1790, Niroku-an Chikua, another poet of the same school, died; and the following month, Yatarō was elected successor to Chikua and became a poetical judge, with the professional title of Niroku-an Kikumei. He was then twenty-seven years of age. His sudden elevation to the rank of an honourable post was due, it is hardly necessary to say, to his extraordinary poetic talent. For the rest of the year, the young poet was busy with his inauguration ceremonies, the poetical party in memory of his predecessor, general poetical parties and giving lessons to his pupils.

It is necessary to say a few words about the Katsushika School. Its founder was Yamaguchi Sodō, a friend and admirer of Bashō, who lived in Fukagawa i. e. Katsushika in the immediate neighbourhood of Bashō's cottage. Hence the name of his school. His style is akin to Bashō's, but the Katsushika School in Yatarō's days was degenerate, although professing its founder's principles. It had some strict rules of composition and was very conservative, allowing nobody belonging to it to deviate the least bit from them. It is, therefore, strange that the Katsushika School should have admitted Yatarō into its honoured number; for its style was fundamentally different from his, which later developed into a humorous, sarcastic and, at the same time, pathetic style, quite unique in the *haikai* world, ancient and modern. When Yatarō succeeded to Chikua, his characteristics were imperceptible to casual readers; but as time passed, they became more and more apparent, to the alarm of the other poets of the school. In their eyes Yatarō proved to be a heretic. Some of them bitterly complained to Sogan, the leader of the school. Yatarō, who soon percieved the situation, voluntarily seceded from the school in 1792. He resigned his title of Niroku-an Kikumei and assumed the *nom de plume* of Haikaiji Issa which, literally translated, signifies "Haikai Temple One-Tea." Generally, masters of *haikai* shaved their heads and were dressed in priestly fashion. From this circumstance Yatarō assumed the title "Haikai Temple" as if he were a Buddhist priest; and in a posthumous manuscript written about that time, he says, "Inasmuch as life is empty as a bubble which vanishes instantly, I will henceforth call myself Issa (一茶) or One Tea. "One Tea" probably signifies "The bubbles rising in one cup of tea."

Then immediately Issa started on a long pilgrimage through Shikoku, Kyūshū and Chūgoku. By way of the Tōkaidō highway, he proceeded to the province of Ise and worshipped at the Great Temples. Then he called on his poetical friends at Kyōto and Ōsaka, one after another. He struck up a friendship with Ō-emaru of Ōsaka who highly appreciated his verses. Also he called on a friend at Konda and another at Sakai. Next he sailed for Kyūshū and hailed New Year's Day, 1793, at Yatsushiro in the province of Higo. He visited Kumamoto, the

capital of the province, which was the home of his poetical friend Ōryū. Hence he went to Nagasaki where he had several friends, and stayed in the city for months. Early in 1794, he crossed over to Shikoku and in the province of Sanuki he stayed for some weeks at the Sennenji Temple at Kwannonji, whose chief priest, Abbot Gobai, was his close friend. In the province of Iyo he visited the Saimyōji Temple at Namba-mura, Kazahaya, to see Sarai, the chief priest of the temple, who had been his very first friend during his student days in Yedo. What was his disappointment to learn that the priest had died a few years before! At Hattanda he called on Kibun, another old friend, at whose house a poetical party was held, resulting in the composition of a series of linked verses. At Matsuyama he called on Nijō-an Chodō, a famous poet, who was generally considered the richest citizen of the place. He at once became Issa's friend and perhaps patron. They visited Dōgo Hot Springs, where they stayed for three weeks. At Mitsugahama Issa stayed some days at the house of a poetical friend, where, with a few other poets, he held a poetical party. Embarking at Marugame somewhere in 1795, he landed in Chūgoku and by way of Okayama and Himeji, he found himself again in Kyōto and Ōsaka. In the same year he came back to Yedo. Thus he spent four long years in travelling—the longest journey in his life. During this pilgrimage he held many poetical parties, and natural beauties and historical spots inspired him with a number of *haiku*, short and long poems and Chinese poems. In a word this journey gave free play to Issa's versatile genius and contributed not a little to the development of his characteristics.

After his return to Yedo, Issa, it appears, lived first at Ueno and next at Fukagawa, whence he removed to Honjo.

During these years, he earned a living by giving lessons in *haikai*; and called on his poetical friends in several adjacent provinces and, it is conjectured, made a pilgrimage to the far away provinces of Kai and Echigo. The following verse was probably composed when he lived at Ueno:—

At Tō-ei-zan (the present Ueno Park)

The cherry-blossoms forced
A daimio to dismount.

What a miserable hut he lived in at Fukagawa may well be gathered from the following verse composed during his residence in this quarter.

I Live in a Hut at the Farthest End of an Alley

Ah! crooking and meandering,
The cool fresh breeze comes to my hut.

While he was back at his native place in December, 1806, the owner of his hut, without his consent, sold it to another man, to his disappointment. Turned out of his abode, Issa lived, for a time, with Natsume Seibi, a prominent poet, who lived at Asakusa. Seibi had been Issa's friend for several years past, and being a man of means, welcomed him to his house. Thus he hailed New Year's Day, 1796, at his friend's house. That very day a fire broke out in Yedo, making many people homeless. Thereupon Issa composed the following verse and consoled himself.

'Tis New Year's Day. Not only I
But many are birds without nests.

Since he had started as a poet, Issa had returned home to inquire after his father's health, but not frequently because of his stepmother's displeasure. In April, 1801, when he was staying at home after a long absence, his father was taken ill with typhoid fever. In spite of a noted physician's treatment and Issa's most careful nursing, the patient died after two or three weeks of great agony. A diary by Issa entitled "My Father's Last Days," an account of his nursing and of the unfeeling attitude of his stepmother and half brother, is so full of pathos that no sensitive man can turn over its pages without melting into tears. On the day previous to his death, the old man, who perceived that his hours were numbered, inviting to his bedside his wife, Issa, Senroku and two or three other chief relatives, willed that his house and other property should be equally divided between Issa and his brother. The dying man thoughtfully gave Issa a will to the same effect, and made him swear definitely that he would live at home and get married. But when a week had elapsed after the father's death, Senroku and his mother, who were dissatisfied with this arrangement, refused to carry out the will. However, obtaining assurances from his other relatives with regard to the virtual execution of the will, Issa reluctantly left for Yedo. From there, by correspondence, he often called upon his brother and stepmother for the division of his father's estate, but to no purpose. In the meantime a few years passed. In July, 1808, seven years after his father's death, Issa returned home in order to hold a service in memory of the thirty-third anniversary of his grandmother's death. He stayed on until December and pressed Senroku for the execution of the will, which gave rise to trouble. But through the intervention of the town headman and two other leading townsmen, the brothers came to a settlement, exchanging a written contract with each other. This time Issa imprudently handed the headman his father's will and returned to Yedo. Two years later, Issa returned home; but to his disappointment, Senroku's promise in the meantime to partition the father's house into two halves had not yet been kept, and the headman showed utter indifference to the transaction. He even denied that he had taken Issa's document into his custody. Issa's indignation knew no bounds. He gave vent to his feelings in the following verse:—

At my home everything
I touch is a bramble.

His negotiations for the division of property proving fruitless again, Issa angrily left for Yedo the following day. In December, 1812, he returned home again with a firm determination to solve the problem. He hired a room of a townsman, where he saw the New Year in. On January 26, he renewed his negotiations with Senroku, but the latter turning a deaf ear, he came to the stern reslove to make a complaint to the Yedo authorities, the district being then under the direct rule of the Shōgun. He was ready to start on the following day. At the news the townsfolk were astonished. They asked the chief priest of the Myōsenji Temple to stop Issa; and through their good offices, the division of the house and other property was effected, with strict observance of every item of the will. Thus the trouble which had continued for thirteen long years was peacefully settled; and Issa took up residence in one half of his father's house, which was rather large for a farmer's dwelling. His joy and satisfaction are expressed in:—

The cherry-trees in my old home,
Long despaired of, have bloomed at last.

On New Year's Day of 1814, Issa burst into the verse:—

Wonder of wonders—I have hailed
The New Year at the house I was born in.

In April of the same year, when he was fifty-two years old, Issa entered into a matrimonial life. The bride was a twenty-eight year old woman named Kiku, the daughter of a farmer in the neighbouring village. The bridegroom had not a tooth left, was completely white-haired and looked much older than his years. But Kiku attended him with all her heart, and he felt grateful for her devotion. You may well imagine the joy and happiness of the old poet who had often envied the conjugal joy even of little animals and insects, as is seen in the verses:—

See how the butterflies love each other!
I wish I might be reborn a butterfly.

A wild duck and its wife
Are playing, at anchor.

Issa, who had now formed a home, could no longer lead a wandering life. He had made up his mind to pass his remaining years at his old home and to take care of his parents' tombs. Therefore he had to bid farewell to his Yedo life. At the end of July of the same year, he went to Yedo to take leave of his friends and pupils. The latter gave him kind greetings or presented him with gifts. His friend and patron

Seibi and his son, Kampo, and Abbot Ippyō of the Hongyōji Temple held a poetical party in commemoration of the event. Issa then hurried back to his native town. His married life seems to have been exceptionallv happy. Just two years after his marriage, a boy was born but unfortunately died in a month. He was overcome with grief. In May of the following year another boy was born but soon died, to his profound sorrow.

> **Life is the morning dew;**
> **'Tis true, but well-a-day! Issa**

In the succeeding three years Issa's wife had two babies —a girl and a boy—, but both died after lingering some weeks. The fourth son was born on March, 1822; but Kiku, who had given birth to six babies in nine years, was taken ill with gout and died after a long illness in May of the following year, at the age of thirty-seven, leaving the helpless baby behind. Issa's grief and disappointment may well be imagined.

> **If my grumbling mate were living,**
> **How I should enjoy to-night's moon!**

Day and night, the baby in his arms, the old poet went round among his neighbours to beg for mother's milk. At last he was obliged to put it out to nurse with the wife of a farmer in the neighbouring village; but the cruel woman, who had received the baby for money's sake, starved it to death. Her father proved to be none but the mischievous boy Tomi-emon who had bullied Issa the orphan. What an irony of fate!

In 1823 Issa married again. The bride was the daughter of a samurai of lower rank, Yuki by name, who was thirty-eight years of age. The poet was exceedingly rejoiced, but his joy was of short duration. Discontented with his circumstances, the woman had no sympathy with him. Soon after their marriage, she went back to her parents' home, where she stayed long to the entire neglect of his domestic affairs. The good-natured Issa, out of impatience, sent her a humorous verse by way of a letter of divorce. His third and last wife was a woman forty-six years old, named Tao, a farmer's daughter, who had been in the service of a fellow-townsman as a wet nurse. The marriage took place in 1825 when Issa was sixty-two years old. Three years later he died, leaving his wife in pregnancy. The widow gave birth to a girl who survived her mother and grew up in health.

Let us learn something more about Issa's last years. By the time he settled down at his old home, he had achieved national fame as a *haikai* poet. Consequently no small number of people called on him to ask for his instruction; and he now and then held poetical parties with his pupils and friends. Besides composing *haiku* (some 6000 verses), linked verses (some 5000 verses) and humorous poems (some 4000 verses), he was busy with writing accounts of travel, essays and diaries. Among his diaries the above mentioned "My Father's Last Days" and *The Shichiban Nikki* or "The Seventh Diary" are the most noteworthy.

On June 1, 1827, a fire broke out at Kashiwabara, and unfortunately his house fell a victim to the flames, except a storehouse attached to it. Then he and his wife lived in the storehouse, in which he read and wrote by the light of a lamp even in the daytime.

Issa, who had enjoyed good health from his boyhood, was struck down with paralysis on October 16, 1820, when he was fifty-eight years old; but by the spring of the following year he was recovered. In commemoration of his recovery, he assumed the strange pen name of *Soseibō* or "Revived Priest." In the autumn of 1827, he had a second stroke of paralysis, which became worse and worse until on November 19 he breathed his last. He was sixty-five years of age. A little while before his last moments, at the request of some pupils attending his sick-bed, he gasped out:—

I have uttered stuff and nonsense
From the bathtub to the bathtub.[*]

He was buried in the cemetery of the Myōsenji Temple at Kashiwabara by the tombs of his parents and ancestors.

His last daughter's descendants are now to be found at Kashiwabara; and his great grandson, the present head of the Kobayashi family, who is a maker of bean-curd, lives in a house standing on the site of Issa's house, and assumes the same name as the poet—Yatarō Kobayashi.

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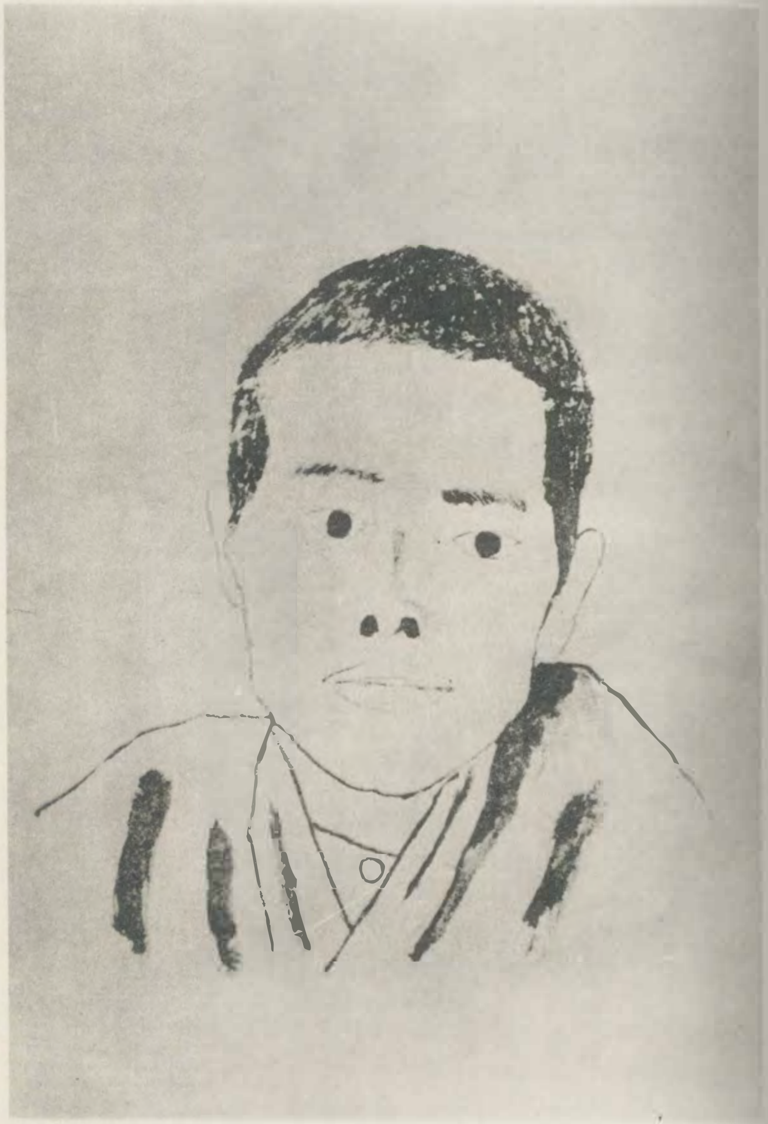
[*] The first bathtub signifies one in which a new born baby is washed, and the last bathtub one in which a dead body is washed. Therefore the phrase is equivalent to "From the cradle to the grave."



A Portrait Of Shiki
By the poet himself

VI

A Sketch of Shiki (子規)

Shiki (子規) was born on September 17, 1867, at Matsuyama, the castle-town of Iyo Province, and was the son of Masaoka Hayata, a samurai of lower rank. His given name was Tsunenori (常規), " Shiki " being the *nom de plume* which he assumed in later years. His father having died in his childhood, Tsunenori and his younger sister Ritsu were brought up by their mother, a gentle-natured woman. In their rearing, there is reason to believe, she was assisted by the boy's grandfather on the maternal side, Ōhara Kwanzan, a good Chinese scholar who lived next door to the family.

At five years of age, Tsunenori began to study Chinese classics under his grandfather. At seven he entered a primary school in the neighbourhood; but early every morning, before he went to school, he continued to take lessons from his grandfather. He studied with diligence, and was soon known in the neighbourhood as a prodigy of learning. Let it be mentioned in passing that his uncle, Katō Tsunetada, was a well-known diplomat gifted with literary talent, while one of his cousins was a noted man of religion and another a *haijin*. In other words, an inclination to literary or intellectual pursuits ran in the blood of the family.

When he was thirteen years old, Tsunenori, who had just finished a primary school course, entered the Middle School in the town. During the two following years, while attending the Middle School, he read with avidity Japanese and Chinese romances as well as Chinese classics and Chinese poetry. In those days public speaking was all the rage among students. He also took great interest in it, and sometimes spoke ardently on current politics together with his classmates. The news reaching the ears of the school authorities, he was severely reprimanded.

In the early summer of 1883, when he was seventeen years old, withdrawing from the Middle School, Tsunenori went up to Tokyo in pursuit of knowledge. First he entered a private school of Chinese classics at Akasaka, which he soon left and entered the Kyōritsu Gakkō, a school training students for entrance examinations to higher institutions. It appears he was not good at English; and, he confesses, he could hardly follow lectures on English given by Takahashi Korekiyo, who is now Finance Minister, and by Dr. Tsubo-uchi Yūzō, now famous as a dramatist and translator of Shakespeare. Yet urged by some of his classmates, in September 1884, he ventured with them to take an entrance examination to the Preparatory Department of the Imperial University of Tokyo. To his surprise and boundless joy he was able to pass the examination.

In the Preparatory Department, Tsunenori still made little progress in English, and was very bad at mathematics. Geometry especially was beyond his comprehension; and in consequence he once failed in an annual examination. He was rather negligent about his school lessons, spending most of his out-of-class hours in reading Shunsui's erotic novels and studying Japanese classics. This was a significant period in his life, because it was in those days that he began to compose *haiku*. During the summer holidays of 1886, when he was back at home, by the advice of a friend, he called on a *haijin* named

Ōhara Kijū, who was some eighty years of age, and showed him about a dozen *haiku* of his own for criticism. The aged poet spoke highly of his verses. About this time Tsunenori began zealously to compose *haiku*.

In 1887, Count Hisamatsu, the son of the feudal lord of the Matsuyama clan, founded a dormitory in Hongō, Tokyo, for the accommodation and superintendence of students hailing from his father's former domain. Tsunenori, who had lived in a lodging-house, became a boarder of the dormitory upon its foundation, and remained there for two or three years. Perhaps influenced by his enthusiasm, his fellow-boarders, as well as he, were soon busy writing *haiku*. Among the young would-be poets were found Takemura Kōtō and Iogi Hyōtei, who is now a *haijin* of repute. Besides *haiku*, it is said, they composed humorous essays, Chinese poems and popular songs; and for the publication of these writings, they edited a monthly pamphlet which was continued for about a year.

About this time Tsunenori's health began to decline little by little. Being of delicate constitution, he had often complained of dyspepsia and once been attacked by cholera. At the end of March, 1889, he had head trouble, and for the benefit of his health, took a walking tour through the Bōsō district. In May he had hæmorrhage—the very first symptom of consumption. His head trouble was not completely cured and it grew worse whenever school exminations drew near. It is noteworthy that the night he had hæmorrhage he assumed the pen name of Shiki, which signifies "the Cuckoo." This name was adopted probably because the cuckoo is traditionally believed to spit up blood when it cries. He gave up several pen names which he had hitherto used; and subsequently employed "Shiki" exclusively, not only as a pen name but also just like a personal name, so that none but his friends and relatives knew his old name Tsunenori.

In June, 1890, when he was twenty-four years old, Shiki graduated from the Preparatory Department; and in September entered the Japanese literature department, College of Literature, in the Imperial University of Tokyo. In those days his consumption was arrested, which enabled him even to play baseball and take part in some other sports for some time; but he seems to have suffered from head trouble now and again. In the spring of the following year, he had to take an examination in philosophy, a subject which tasked his brain severely. "Professor Busse's lectures on philosophy," says Shiki in his miscellany, 'A Drop of Ink,' "were beyond my comprehension. To give an instance, his lectures began with the problem whether substance has reality or not. I did not know what reality meant, so, of course, I could not tell whether substance has reality or not. . . ." Intending to prepare himself for this examination, he went into the suburbs with his notes on philosophy and rented for two or three days the upstairs room of a tea-house for quiet study. But his brain refusing to read the notes, he would stroll in the fields, which were gay with flowers and verdure. Thereupon, naturally enough, he indulged in writing *haiku*, to the utter neglect of philosophy. However, in September he just managed to pass in philosophy and in all the other examinations.

But after that time Shiki entirely neglected his school lessons, and devoted himself to the study and composition of *haiku*. In May, 1892, at the request of Kuga Katsunan, the proprietor and editor-in-chief of the "Nippon," a leading Tokyo newspaper, he contributed to the journal an account of a trip to Kiso which is interspersed with *haiku*—his début in the literary world. In the following month he began to contribute to the same journal a series of talks on *haiku*, abounding in original views. Becoming quite enthusiastic over the subject, he published in the paper several essays on *haiku* in rapid succession. These writings were the first steps in his movement for the renewal of *haiku*. He had once prided himself on commonplace and decadent *haiku* of the old school, but now he was quite awakened to the full significance of *haiku* literature.

As to his school work, Shiki had now entirely lost his interest in it. "Now that I am so helplessly possessed by the devil of *haiku*," he confesses somewhere, "nothing can deliver me from him." Although quite reluctantly, he took the annual examination in the same year, and sure enough he failed. Then, notwithstanding the advice and remonstrances of his friends and relatives, he withdrew from the university. Thus bidding farewell to his school work, he braced himself up to pursue a new career; he was conscious of his own mission, the salvation of the degenerate *haiku* world. In November of the same year, when he was twenty-six years of age, he joined the editorial staff of the "Nippon" and took charge of a *haiku* column which was newly provided for his activity. He wrote exclusively for this column and strenuously exerted himself, with the reform of the *haiku* literature for his goal. In December he wrote some paragraphs on the tiny poem, entitled "Chats at the Year-End," "The Autumn of the Ancient Capital," and "A Trip to Mount Takao"; and in the spring of the succeeding year, published another series of talks on the same subject, entitled "Chats on New Year's Day," "Eccentricities of *Hai-*

jin," "Twelve Styles of Ancient Writers," and two other miscellanies. It was then, too, that he published a series of paragraphs entitled *Bundan Yatsuatari*, being criticisms on not only the *haiku* but also the Japanese odes, novels, new-styled poems, plays and prose writings of contemporary writers. Also in November of the same year, he gave out his famous "Desultory Talks About Bashō," in which he pointed out that Bashō's verses were a medley of the good and bad, and displayed his true merits; and thus tried to shatter the illusion of the great bard's votaries, who considered all his verses as sacred and inviolable and regarded him with a reverence verging on superstition. You may well imagine how greatly this essay contributed to the disillusionment of the commonplace *haijin* at large. Therefore, viewed from the standpoint of the development of the new *haiku* school, it is generally considered an important essay, not to be overlooked.

Not only was Shiki engaged actively in the composition of *haiku*, but he also inserted in the "Nippon" those verses which he selected from among countless *haiku* sent in by its readers from every part of the country. He also often wrote *haiku* satirizing burning political questions and social problems of vital importance; while, on the other hand, he now and then met with Kohaku, Meisetsu, Hyōtei and a few other *haijin*, for a study of ancient *haiku* and for the composition of new ones. It was in this year that they issued a magazine called *Haikai*.

From the close of 1893 till the beginning of the following year, excitement ran high in political circles. Vehement cries of "The enforcement of the treaties," "An independent diplomacy," and "A responsible ministry" were loudly raised both

by the Diet and the press. The desperate Government attempted to coerce silence by suspending the newspapers and dissolving the Diet repeatedly. The "Nippon," an influential organ of the Opposition, met with the same fate. Suspension after suspension of it was repeated. Naturally enough, its subscribers steadily diminishing, the journal was threatened with a financial crisis. Thereupon its managers hit upon the clever plan of starting another paper with a view to serving the subscribers in case of its suspension. A refined domestic journal entitled "The Lesser Nippon" was founded in February and Shiki was made its editor-in-chief. The young poet, no longer only the writer of a *haiku* column, fulfilled his important duty with diligence, working from morning till evening at the choice of materials, the inspection of manuscripts and the writing of editorial articles. "The Lesser Nippon" was tolerably popular with the public, a fact showing that Shiki had no mean ability for editorship. Even under such stress of work, he wrote "Short Stories about Haiku" and a novel with the title of "One Day's Story," both of which were printed in "The Lesser Nippon."

In February, Shiki took No. 82, Kami-Negishi, Shitaya-Ku, Tokyo, where he remained until the end.

Meanwhile, the relations between the Government and the Diet had become much more strained; in consequence of which, the "Nippon" met with suspension after suspension, and "The Lesser Nippon" which, taking its place, fiercely attacked the Government, was also suspended once—twice—thrice. The resultant severe financial blow led in July to the discontinuance of the paper, and Shiki rejoined the staff of the "Nippon."

Just at this time dark clouds of threatening war had gathered over Korea; and the naval engagement off Hōtō played a prelude to the Sino-Japanese War. The nation was excited in the extreme. The newspapers were filled with thrilling reports of the war. Newspaper writers one after another eagerly crossed over to the front as war correspondents. Shiki also proposed to go to the front. His colleagues were surprised at the idea. It was absurd that a consumptive poet should be a war correspondent who must sleep in the open air and be exposed to rain and wind. He was, as it were, courting death. They earnestly tried to dissuade him from the rash act, but he would not listen to their advice. At length the journal was obliged to despatch him as a special correspondent. On April 10, 1895, accompanying the Second Army, Shiki sailed from Ujina. Promiscuously herded in the steerage with non-commissioned officers and privates, he suffered unexpected ill-treatment in fare, bedding, and conditions generally. Particularly, the haughty attitude of these non-commissioned officers offended him to a degree, but he put up with it with all possible patience.

Landing at Liushutun, China, on April 15, he proceeded to Port Arthur on the 19th, whence he went to Kinchow, where the Imperial Guards Division was stationed. While at the front, he wrote "A Quill Pen" and "My Diary in Camp" which were sent to the "Nippon" for publication. But these days at the front were by no means enjoyable to him. The privations and hardships he experienced were nothing to the tyranny of non-commissioned officers. At last he complained to the superior officers, insisting that the war-correspondents, considering their mission, should be given the same treatment as officers. But the unsympathetic officers went so far as to say that a correspondent was no better than a private. Now his patience

was exhausted. He made up his mind to go home to Japan that very day. But owing to unavoidable circumstances, his departure was delayed for about a fortnight. Peace having been concluded in the meantime, he, together with several fellow correspondents, went on board the Sadokuni-Maru, sailing for home on the 14th of May. On th 17th, what had been feared happened on the voyage. He had a sudden hæmorrhage. It is evident that his consumption had not been completely cured, though it had caused him little physical inconvenience. He was now a hopeless wreck. The Sadokuni-Maru arrived at Wada-no-Misaki on the 23rd; and he was immediately sent to the Kōbe Hospital. At the alarming news, Kyoshi, one of his chief pupils, came from Kyōto, his uncle Katō Tsunetada, from Matsuyama, and his mother, accompanied by Hekigotō, another of his chief pupils, from Tokyo; and they all tended the sick man. His condition fortunately improved perceptibly, so he was removed, on July 22, to the Suma Sanitorium for recuperation. By and by he grew better, until he was able to write. Thereupon on his sick-bed he penned a series of miscellaneous notes for the "Nippon." In August the invalid poet came home to Matsuyama, where he again took to studying and writing *haiku*. At his suggestion a *haiku* association was organized by the young *haijin* to-be of the town. Lying or sitting up on the bed, he composed verses with them or lectured to them on ancient verses and on his own principles of versification. Among this group of pupils were found Yanagiwara Kyokudō, who is now a well-known *haijin*, and Natsume Sōseki who was destined later to become a prominent novelist and an authority on English literature. "Essentials of *Haiku*," which was serially printed in the "Nippon" during October, consisted of the notes of Shiki's lectures given to his Matsuyama pupils. At the end of October, Shiki left Matsuyama and returned to Tokyo. On the way home he had contracted a serious trouble of the spinal cord in the lumbar region which combined with his old complaint to make him bedridden. Still he did not give up writing. From December till the close of the following year, i. e. 1896, he wrote for the "Nippon" essay after essay on *haiku*, on the drama and on the recent war. Soon after his return to Tokyo, a new group of young would-be *haijin* flocked about him, and almost every month they held a *haiku* party at his house. Now that the war, which had thrown society at large into excitement, was over, Shiki, although confined to bed almost all the time, resumed through the press the reform movement of *haiku* literature with redoubled vigour. In steady response to the stimulus given by him, the composition of *haiku* came into great vogue; and *haiku* associations, of the new school, sprang up like mushrooms all over the country, and newspapers and magazines vied with one another in the insertion of new-styled *haiku*. It was in the summer of the same year that he began to make a serious study of Japanese odes. In February, 1897, the affected parts of the lumbar region caused him acute pain. The pain becoming unbearable, he underwent an operation in April; but his condition became worse and worse until at the close of the month he was critically ill. Most fortunately the crisis passed, and the patient had a bare escape from death, although the lumbar trouble still persisted. In spite of his illness, his literary activity never ceased. His famous essay, "Buson the Haijin," saw the light in the same year. Shiki was a worshipper of Buson; and, therefore, to write his life and to expound his merits was a most significant achievement on his part. The essay in question was serially printed in the "Nippon" from May till November and was later brought out in book form. It gave rise to a Buson mania in the *haiku* world at large.

Another feature of his literary activity in the same year was that he tried his hand at writing new poetry and fiction. His short romance, "The Flower Pillow," appeared in the magazine, "New Fiction," and a novel," "The Evening Primrose," was written probably about the same time. Again a noteworthy event took place in the same year. A magazine devoted to *haiku*, entitled *Hototogisu* or "The Cuckoo," was founded by Kyokudō at Shiki's native town. Through the combined efforts of Kyokudō and Kyoshi, the magazine was transferred to Tokyo in September, 1898, as the central organ of the Shiki School. Shiki's *haiku* and essays on *haiku* were published in it, while his arguments and criticisms on *tanka* ("short poems") were printed in the "Nippon." It is hardly necessary to say that this magazine played a most important rôle in the spread of his literary doctrines. Let it be mentioned in passing that the *Hototogisu* is at present edited by Kyoshi who is generally considered the greatest of contemporary *haijin*. It was also in this year that Shiki embarked in a movement for the reform of Japanese odes. Contented with neither the old school nor the new, he wrote many odes in his own style and some essays on odes, such as "To Ode Writers," which were all published in the "Nippon." Another fact not to be lost sight of was that he began in the same year to write what is called *shaseibun* or "sketches in prose." It was also in November of this year that "The Sketch of A Little Garden" was published in the *Hototogisu*.

In the following year, i. e. 1899, Shiki's energy was still more exercised. He was increasingly active in the fields of odes and prose sketches as well as in the field of *haiku*. To limit my obeservation to his activity as a *haijin*, he wrote "The Tendency of the New School of *Haiku*," "First Steps in *Haiku* Composition," "Sumi Taigi the *Haijin*," "Questions and Answers," and several other essays, commentaries and impressions on *haiku*.

It is really wonderful how a bedridden patient should have achieved such an amount of work.

It was now six years since Shiki had had the attack on board the Sadokuni-Maru During those years his condition had never improved; nay, several complications had arisen and he had been twice reported to be dangerously ill. Nevertheless, his spirit had never given way, but he had continued to be more and more active in literary circles. But by 1901 his condition had become alarmingly serious. Not only had the pain in the lumbar region become as acute as before, but the tubercular condition was so bad that a careful listener could hear a slight bubbling sound in his right lung. Yet the strength of his will and the elasticity of his efforts knew no bounds. Battling against his grave illness, he wielded his pen incessantly in 1901 and 1902. "My First Dream in the New Year," "After One's Death," "Fruits," "The Morning of September 14," sketches in prose; "Talks on *Haiku* Written on the Sick-bed," "Stray Notes Written Lying on My Back," "A Drop of Ink," "The Sick-bed Six Feet Long" and several other impressions and essays on *haiku* and literary themes in general —these were the fruits of his untiring exertions.

But with all his iron will, his dauntless spirit, and his

exuberant vitality, he could no longer outlive his tenacious diseases. It was indeed a miracle that he should have lived on so long. About this time, his chief pupils, Sachio, Hekigotō, Hozuma, Kyoshi, Sokotsu and Girō tended him by turns.

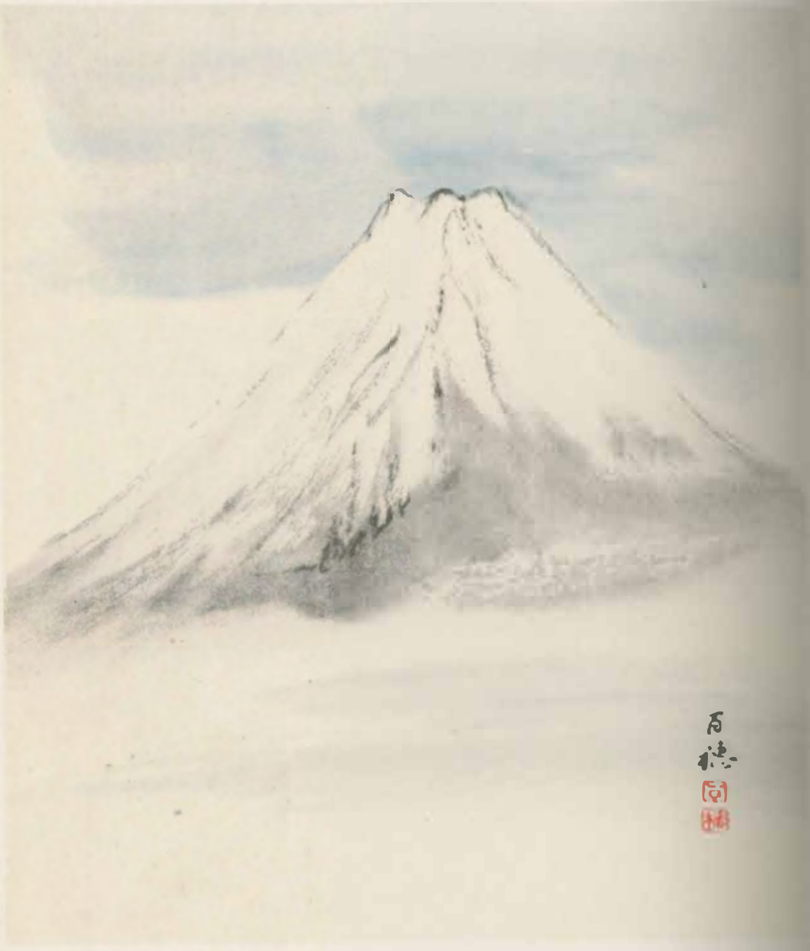
On September 18, 1902, in spite of the careful nursing of these pupils and of his mother and sister, his condition took a sudden turn for the worst; and at 2 a. m. on the 19th, he passed away peacefully. He was in his thirty-sixth year. His remains were interred in the burial-ground of the Tairyūji Temple at Tabata in the suburbs of Tokyo.

Shiki's mother died some twenty-seven years after his death, a few years ago, and his sister is still alive and a teacher of sewing. Since Shiki remained single all his life and had no issue, Chūzaburō, a son of his uncle Katō Tsunetada, has succeeded to his family name. Chūzaburō is in the service of the Hanshin Railway Company in Ōsaka. Shiki's old house—a small, yet neat house of four rooms—at Kami-Negishi is carefully preserved by "The Association for the Preservation of Shiki Cottage"—which has been formed (to use legal language) into a foundational juridical person.

AN ANTHOLOGY

OF

HAIKU ANCIENT AND MODERN



Mount Fuji
By Hyakusui

AN ANTHOLOGY
OF
HAIKU ANCIENT AND MODERN

The Pre-Bashō Period (Approximately, from the middle of the 15th century to the middle of the 17th century)

宗　鑑（姓一山崎）
天文十五年歿　享年八十九

Sōkan (surname, Yamazaki)
A native of Ōmi Province; page to Shōgun Ashikaga Yoshihisa, later led a hermit's life (1458-1546)

[1]

富　士　山

元日の 見るものにせむ 富士の山　　宗　鑑

Fuji-san

Gwanjitsu no
Miru-mono ni sen
Fuji-no-yama

Mount Fuji

I would keep peerless Mount Fuji
A special sight for New Year's Day.　　Sōkan

On New Year's Day, which is in Japan the most sacred day in all the year, we feel holy and are free from foul thoughts. In consequence everything we see and hear seems to have something pure and dignified about it. In particular is this the case with the snow-capped Mount Fuji. The poet thinks that this peerlessly beautiful and sacred mountain is the most fitting sight for the holiest day. Of the verses of Sōkan who was, together with Moritake, the founder of *haikai*, this piece is the best known; and taking into consideration the condition of the *haikai* in this period, it is worth notice as an embodiment of some steps taken toward literary *haikai*.

守　武（姓一荒木田）
天文十八年歿　享年七十七
Moritake (surname, Arakida)
A high priest of the Great Ise
Shrines (1472-1549)

[2]

元　　朝

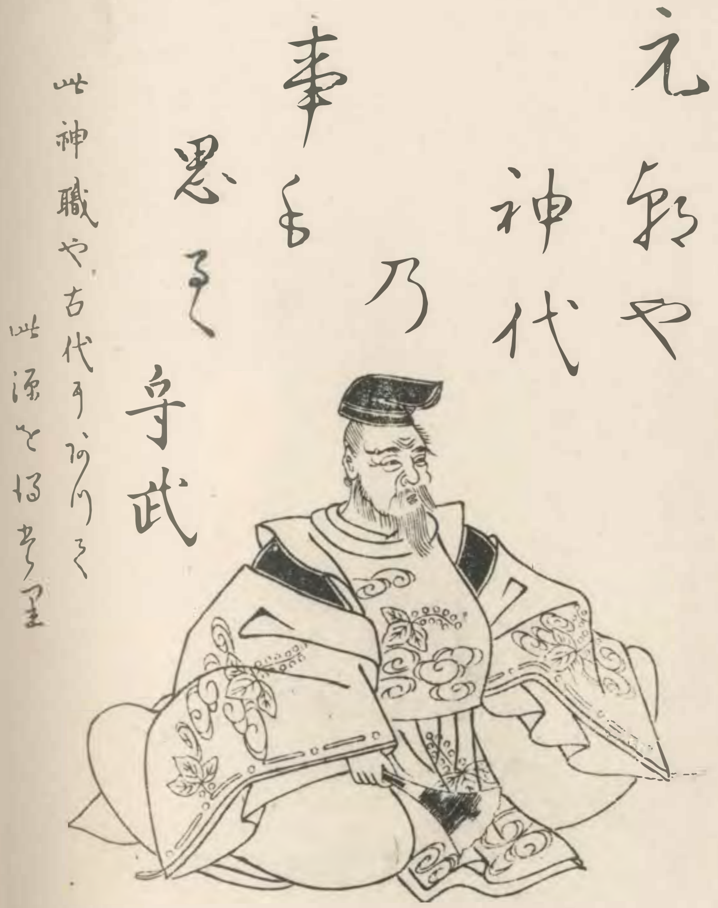
元朝や　神代の事も　思はるゝ
守　武

Gwanchō

Gwanchō ya
Kamiyo no koto mo
Omowaruru

New Year's Day

On the morning of New Year's Day,
I think even of the Age of Gods.
Moritake



A Portrait Of Moritake
By Kōkō, an ancient poet and painter

On the morning of the very first day of the New Year the poet first of all thinks of the pre-historic Age of Gods. It is quite natural that Moritake, a high priest of the Great Shrines of Ise, should have such a pious mood on the most divine day. It may safely be said that this verse, as well known as Sōkan's verse on Mount Fuji, is one of those typical poems which represent the transition period toward Bashō.

[3]

胡　蝶

落花枝に 歸ると見れば 胡蝶かな

守　武

Kochō

Rakka eda ni
Kaeru to mireba
Kochō kana

A Butterfly

A fallen flower flew back to the branch!
Behold! it was a flitting butterfly.

Moritake

The spring was advanced and fallen flowers were fluttering down to the ground. Behold! one of them fluttered up again to the branch from which it had fallen. No, it was an illusion. Looking carefully, it proved to be a beautiful white butterfly. What a beautiful sight in the departing spring! This tiny verse well expresses the poet's regrets for fallen flowers.

* * * * *

Fall'n flow'r returning to the branch—
Behold! it is a butterfly.

Trans. by Basil Hall Chamberlain

I thought I saw the fallen *leaves*
Returning to their branches;
Alas, butterflies were they.

Trans. by Yone Noguchi

I thought: back to their branch
The fallen flowers float and rise.
I looked again—lo! 'twas the butterflies.

Trans. by Curtis Hidden Page

Where the soft drifts lie
Of fallen blossoms, dying,
Did one flutter now,
From earth to its own brown bough?
Ah, no! 'twas a butterfly!
Like fragile blossom lying.

Trans. by Clara A. Walsh

Une fleur tombée, à sa branche
Comme je la vois revenir:
C'est un papillon!

Traduits par Michel Revon

[4]

辭　　世

朝顔に　今日は見ゆらん　我世かな

守　武

Jisei

Asagao ni
Kyō wa miyuran
Waga yo kana

The Death Verse*

Alas, my lifetime may appear
A morning-glory's hour to-day.

Moritake

The kind of convolvulus often called "morning-glory," much grown in Japan, blooms at dawn and fades at noon; so it becomes a symbol of the briefness of life and life's beauty.

* * * * *

My span of years
To-day appears
A morning-glory's hour.

Trans. by Curtis Hidden Page

Ah! yes, as a convolvulus
To-day my lifetime will appear.

Trans. by Basil Hall Chamberlain

紹　巴（姓一里村）
慶長五年歿　享年七十九
Shōha (surname, Satomura)
A native of Nara; an instructor
in *renga* (1521–1600)

---

* It was customary for a man of taste, particularly a poet, in Old Japan, to compose a verse on his death-bed, giving expression to his sentiments on his career or on human life.

[5]

梅　の　香

梅の花　香ながらうつす　筆もがな

紹　巴

Ume-no-ka

Ume-no-hana
Ka nagara utsusu
Fude mo gana

The Perfume of Plum-Blossoms

Oh, for a brush which well could paint
The plum-blossoms with their sweet scent!

Shōha

貞　德（姓—松永）
承應二年歿　享年八十三
Teitoku (surname, Matsunaga)
A native of Kyōto; a samurai's son; the founder of the Teitoku School of *haikai* (1570–1653)

[6]

秋　の　月

みな人の　晝寢の種や　秋の月

貞　德

Aki-no-Tsuki

Mina hito no
Hirune no tane ya
Aki-no-tsuki

The Autumn Moon

The cause of all men's midday naps—
The autumn moon.

Teitoku

"The autumn moon" or "the moon" means in *haiku* the moon of August fifteenth of the lunar calendar, i. e. of September 22nd or 23rd of the solar calendar, which is in Japan the brightest of all full moons, owing to the particularly transparent atmosphere of this time of the year. This full moon which is the same as the English "harvest moon" is highly appreciated by all people who gaze at it far into the night. The following day, from loss of sleep, they take midday naps. In other words the harvest moon is the *tane* or "seed" i. e. cause of many people's midday naps. Judged by the standard of present day literary *haiku*, this verse, based on reasoning, is mere doggerel. The verses of Teitoku and his disciples are either such pieces, based on reasoning, or pieces whose merit consists in a play on words.

* * * * *

For all men
'Tis the seed of siesta—
The autumn moon.

Trans. by W. G. Aston

'Tis now the season of the Harvest Moon.
Men gaze the livelong night and sow the seed
That brings a sweet siesta on the morrow.

Trans. by Clara A. Walsh

Pour tous les hommes,
Semence du sommeil pendant le jour:
La lune d'automne!

Traduits par Michel Revon

[7]

氷　と　水

打解けて　氷と水の　中なほり

貞　德

Kōri to Mizu

Uchitokete
Kōri to mizu no
Nakanaori

Ice and Water

Lo, ice and water joyfully
Are reconciled to one another.

Teitoku

The poet means that ice, as spring grows warm, melts into water and joins unfrozen water. In other words, a joyful reconciliation takes place between ice and water. The personification, in which consists the only merit of this verse, is rather witty but can never be considered good taste. This verse belongs to the same grade as "The Autumn Moon."

貞　室（姓一安原）
延寶元年歿　享年六十四
Teishitsu (surname, Yasubara)
A native of Kyōto; Teitoku's
pupil (1609-1673)

[8]

吉　野　山　の　櫻

これはこれは　とばかり花の　吉野山

貞　室

Yoshino-Yama no Sakura

Korewa korewa
To bakari hana no
Yoshino-yama

The Cherry-Blossoms of Mt. Yoshino

"Oh! Oh!" was all that I could say
On flower-clad Mount Yoshino.

Teishitsu

This is a most famous verse, known to every cultured Japanese. Far more famous are the cherry-blossoms of Mount Yoshino in the province of Yamato. Yoshino is also rich in historic associations. It is there that the Emperor Go-Daigo of the Southern Court resided in exile, so to speak, and died of indignation and despair.

Let it be remembered that "flowers" in ***haiku*** always means "the cherry-blossoms"; and "flower-clad" in this verse means "covered with cherry-blossoms." The poet was overwhelmingly smitten by the beauty of the cherry-blossoms which wrapt the vales and hills of Yoshino, so that he could not but exclaim "Kore-wa! Kore-wa!" or "Oh! Oh!" Some critics say that this verse is not a good piece because this description may be applied to any other beautiful view. For instance, one might as well say:—

"Oh! Oh!" was all that I could say
On peerless snow-capped Mount Fuji.

They are quite right; but I make an exception of this verse which is a spontaneous outburst of profound admiration. I have no hesitation in calling it a beautiful verse.

* * * * *

O this! O this!
Far beyond words it is!
Mountain of cherry bloom, Yoshino-Yama.

Trans. by Curtis Hidden Page

Cherry-blossoms of Yoshino,
These and these only,
Unsurpassed in loveliness,
Yoshino's peerless blossoms!

Trans. by Clara A. Walsh

At lovely Yoshino
The mountain cherries here and there
Have begun to show.

Trans. by William N. Porter

Uttering only
"Oh! Oh! Oh!" I roam over
Yoshino's hills ablow.

Trans. by Inazō Nitobe

"Well well!" and "Well well!"
Is all I can say.—the flowers
On Yoshino mountain!

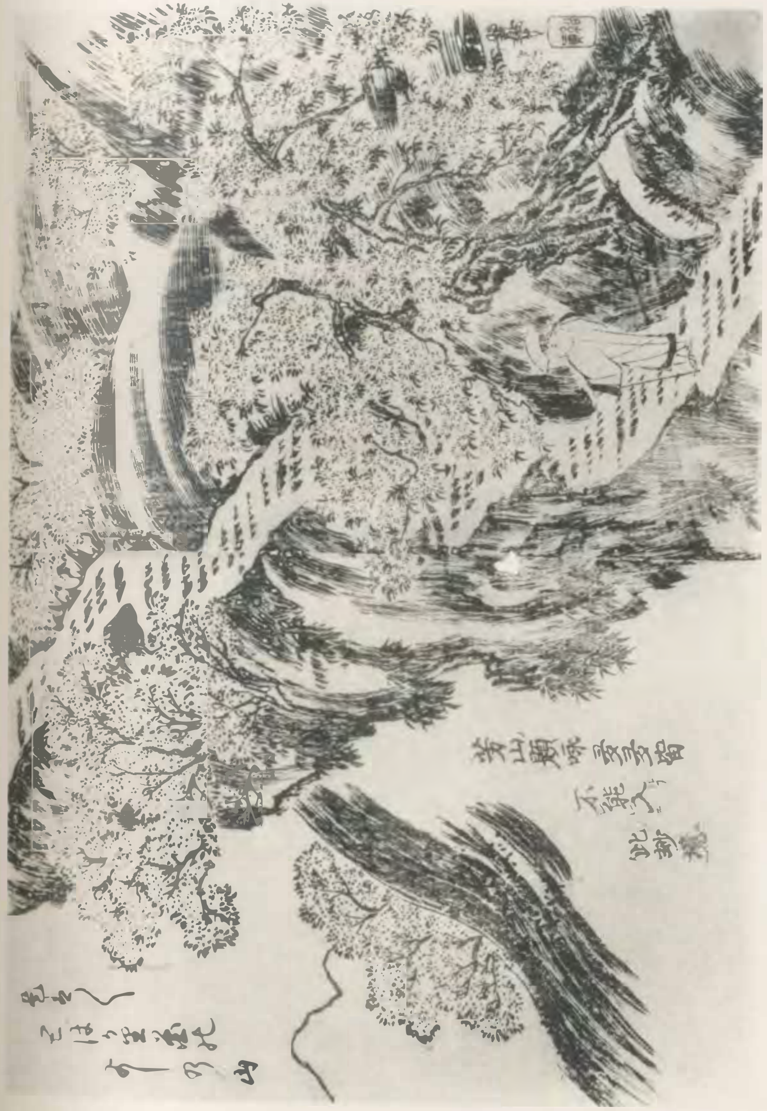
Trans. by Glenn Shaw

"Oh! Oh!"
All one can say,
Mount Yoshino
In flower gay.

Trans. by Kenzō Wadagaki

Cela, cela
Seulement! En fleurs,
Le mont Yoshino!

Traduits par Michel Revon



"The Cherry-Blossoms On Mt. Yoshino"—Teishitsu

Picture and handwriting by Shōshin (i. e. Keisai), an ancient painter

[9]

夜　半　の　月

涼しさの かたまりなれや 夜半の月

貞　室

Yowa no Tsuki

Suzushisa no
Katamari nare ya
Yowa no Tsuki

The Bright Moon of Midnight

The bright full moon of midnight—
Perhaps a rounded sphere of coolness.

Teishitsu

Suzushisa or "coolness" is a noun referring to summer; and of course this is the full moon of summer midnight, at sight of which one feels cool and forgets the heat of daytime. The poet likens it to a condensed block of cool, refreshing air.

宗　因（姓—西山）
天和二年歿　享年七十八

Sō-in (surname, Nishiyama)
A samurai of Kumamoto, later an instructor in *haikai*; the founder of the Danrin School of *haikai* (1604–1682)

[10]

今　宵　の　月

いかないかな 花も今宵の 月一輪

宗　因

Koyoi no Tsuki

Ikana ikana
Hana mo koyoi no
Tsuki ichirin

To-night's Moon

No, no, not even cherry bloom
Can equal the moon of to-night.

Sō-in

"To-night's moon" in *haiku* always means the bright full moon of August fifteenth of the lunar calendar, which is the same as the "harvest moon."

[11]

郭　　公

郭公　いかに鬼神も　たしかにきけ

宗　因

Hototogisu

Hototogisu
Ikani kijin mo
Tashikani kike

The Cuckoo

The cuckoo is singing;
Ye gods, be sure to listen.

Sō-in

* * * * *

'Tis the cuckoo—
Listen well!
How much soever gods ye be.

Trans. by W. G. Aston

季　吟（姓―北村）
寶永二年歿　享年八十二

Kigin (surname, Kitamura)
A native of Ōmi province; a Shinto priest, later an instructor in poetry (1623–1705)

[12]

名　　月

月に寝ぬや　一度にこりず　二度にこりず

季　吟

Meigetsu

Tsuki ni nenu ya
Ichido ni korizu
Nido ni korizu

The Harvest Moon

All night long I watched the glorious moon;
And wearied not the first time nor the second.

Kigin

Meigetsu or "The famous moon" means the harvest moon. The poet enjoyed the bright full moon of August fifteenth of the lunar calendar all night long and watched the moon also the following night, but was not wearied at all. Needless to say this verse is an exaggerated admiration of the beauty of the moonlight. Both the poet and the verse are famous, but it cannot be considered an excellent verse.

* * * * *

All warnings are in vain;
I've suffered once, I've suffered twice,
Yet do the same again.

Trans. by William N. Porter

It is hardly necessary to say that Porter's translation is entirely beside the mark.

[13]

忍　　戀

夏痩と 答へてあとは 涙哉

季　吟

Shinobu Koi

Natsu-yase to
Kotaete ato wa
Namida kana

Unconfessed Love

"Oh, my thinness is caused by summer heat,"
I answered, and burst into tears.

Kigin

The poet imagines himself to be a lovesick young girl who dares not to confess her ardent passion to the man she loves.

The Bashō Period

(Approximately, from the middle of the 17th century to the middle of the 18th century, during weich Bashō's influence was most predominant)

芭　蕉（姓一松尾）
元祿七年歿　享年五十一
Bashō (surname, Matsuo)
A samurai of Ueno, Iga Province; later an instructor in *haikai*; the founder of the Bashō School of *haikai* (1644–1694)

[14]

元　　日

元日や 思へば淋し 秋の暮

芭　蕉

Gwanjitsu

Gwanjitsu ya
Omoeba sabishi
Aki no kure

New Year's Day

Ah, the New Year's Day reminds me
Of a lonely autumn evening.

✓

Bashō

The poet who feels happy and joyous on the happiest day in all the year by and by recalls a past dreary, lonesome autumn evening. Such mood is quite natural with Bashō who always enjoyed quietude and lonesomeness.

[15]

雪の朝の烏

日頃にくき 烏も雪の あしたかな

芭 蕉

Yuki-no-Asa no Karasu

Higoro nikuki
Karasu mo yuki no
Ashita kana

Crows on a Snowy Morning

The usually hateful crow ——
How lovely on the morn of snow!

Bashō

It is a snowy morning. As far as eye can reach the world is mantled in virgin snow, which is interspersed here and there with glossy black crows. What a picturesque sight! In this case the crow seems a lovely creature—the unshapely, voracious, harsh-noted, black crow which is usually hateful. The original is of an elegant style, so in the translation "morn" and rhyme are used.

[16]

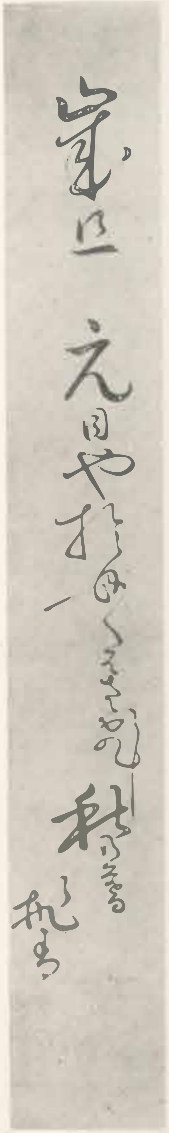
野 分

猪も 共に吹かるゝ 野分かな

芭 蕉

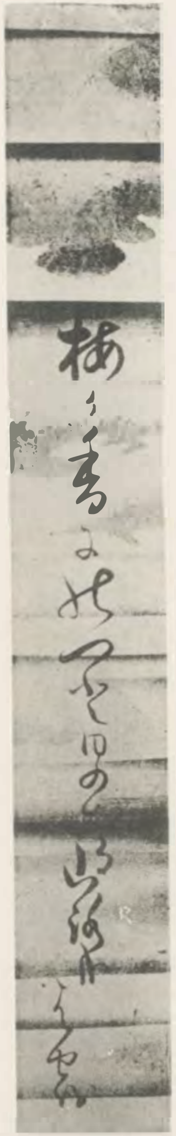
Nowaki

Inoshishi mo
Tomoni fukaruru
Nowaki kana



"New Year's Day"—Bashō

Penned by the poet



"The Sunrise"—Bashō

Penned by the poet

The Autumn Tempest

How the autumn storm roars,
Blowing along even wild boars!

Bashō

The tempest is so violent that even strong wild boars are blown along, together with tall grasses and trees. This verse is noted for its graphic description of the power of an autumn storm, and counted one of Bashō's masterpieces.

In Japan violent storms often arise in autumn, and the wind is so powerful that trees in the fields are blown down. Hence the autumn tempest is called *nowaki* or "field-divider."

[17]

高館の廢墟

夏草や　つはものどもが　夢のあと

芭　蕉

Takadachi no Haikyo

Natsugusa ya
Tsuwamono domo ga
Yume no ato

The Ruins of Takadachi Fort

Ah, summer grasses wave!
The warriors' brave deeds were a dream!

Bashō

The original is elliptical and consequently ambiguous, and might lead a casual reader to construe it as:—"Ah! summer grasses wave where the warriors dreamed of glory." The phrase *Yume no ato* which is a puzzel to most readers implies as much as “did heroic deeds which have proved empty as a dream.”

The ruins of Takadachi Fort are found at the village of Hiraizume, Iwai County, in the province of Rikuchū. Seven centuries ago General Yoshitsune and his seven or eight loyal men were besieged in this small fort by General Yasuhira's troops. They fought bravely and achieved brilliant deeds, but, far outnumbered, died at last a heroic death.

It is now summer. The ruins are overgrown with grasses. Of old the brave warriors fought against heavy odds and achieved brilliant deeds. But their achievements have proved empty as a dream.

The emotional poet, filled with such reflections, burst into tears, as he confesses in his famous account of travel, “A Narrow Pass through Ōshū.”

This is one of Bashō's most famous verses.

* * * * *

Haply the summer grasses are
A relic of the warriors' dream.
Trans. by Basil Hall Chamberlain

Asleep within the grave
The soldiers dream, and overhead
The summer grasses wave.
Trans. by William N. Porter

Old battlefield, fresh with spring flowers again—
All that is left of the dream
Of twice ten thousand warriors slain.
Trans. by Curtis Hidden Page

The summer grass!
'Tis all that's left
Of ancient warriors' dreams.
Trans. by Inazō Nitobe

Ah! les herbes de l'été!
Traces du rêve
Des nombreux guerriers!
Traduits par Michel Revon

[18]

菫　草

山路來て なにやらゆかし 菫草

芭　蕉

Sumiregusa

Yamaji kite
Naniyara yukashi
Sumiregusa

Violets

Coming along the mountain road I find
Something endearing about violets.

Bashō

The poet alone had trudged for a long while along a mountain road. Quite unexpectedly on a cliff or amidst roadside grasses he espied two or three violets in bloom. Charm-stricken he gazed at the wild flowers for a while with affectionate feelings. *Yukashi* means “attractive” or “endearing” and is different from *okuyukashii* which means “graceful” or “refined.”

It is true the Japanese violet possesses no fragrance, but its flowers and leaves have remarkable grace. This verse is worth notice as evincing the poet's love of lowly natural objects.

* * * * *

Beside a mountain path,
A graceful find
Is a tiny violet! Trans. by Minoru Toyoda

Coming this mountain way, no herb
Is lovelier than the violet.
Trans. by Basil Hall Chamberlain

Seek the unperfumed violet
By narrow mountain-pathway set—
Fairest of flowers.

Trans. by Curtis Hidden Page

Chamberlain's mistranslation, "no herb is lovelier than the violet," is due to his misreading *naniyara* or "something" for *naniyori* or "than anything else," which is a serious error. Page's translation is regrettably beside the mark.

[19]

枯 枝 の 烏

枯枝に 烏の止りけり 秋の暮

芭 蕉

Kare-eda no Karasu

Kare-eda ni
Karasu no tomari keri
Aki no kure

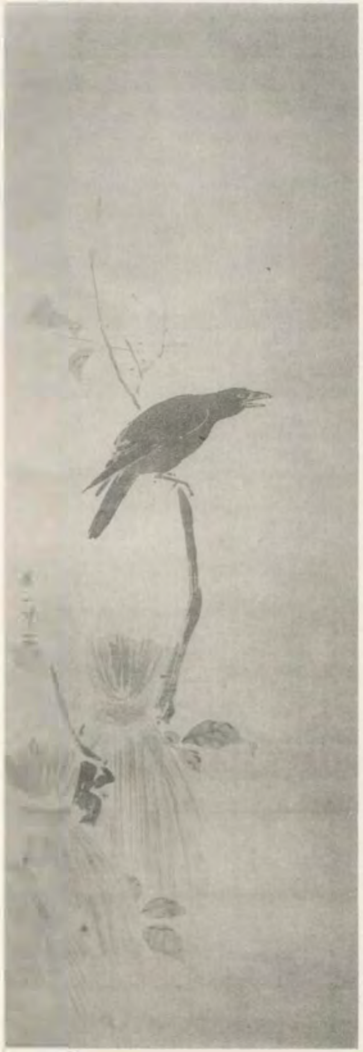
A Crow On a Bare Branch

A crow is perched on a bare branch;
It is an autumn eve.

Bashō

It is an evening of advanced autumn. A tall tree is standing on the withered moor. Bereft of leaves, its branches are utterly bare. The setting sun shines on the tree-tops and the light is growing faint. A solitary black crow is perched on one of the leafless boughs. What a dreary sight!

The purpose of this verse is an objective portrayal of the dreariness of an autumn evening and its artless art consists in describing a dreary autumn evening without employing the word "dreary." It is an ideal *haiku* of objective portrayal. The word *kare-eda* has two meanings:—a dead branch or a leafless



A Crow In The Twilight Of An Autumn Evening

By Hanabusa Itchō, an ancient painter

From a hanging scroll in the possession
of Prof. Kei-ichirō Kume

branch. Here it means "a leafless branch." *Aki-no-kure* means "an autumn evening," not "late autumn" for which *haijin* have the phrase *kure-no-aki*. The number of *karasu* is not definitely expressed, therefore the uninitiated might construe it "some crows." But it is hardly necessary to say that Bashō means "a solitary crow,“ otherwise his intention of portraying a dreary autumn evening could not be attained. A picture by the poet himself of this verse proves this conclusively.

One of the two translations of this verse in the first edition of the present volume :—

Lo! a crow sits on a bare bough;
'Tis a *dreary* autumn evening.

is clumsy because it contains "dreary," a superfluous word. The second line of the original has nine syllables instead of the regular seven. Bashō sometimes resorted to redundant syllables for the sake of the sense.

This verse was composed in the autumn of 1680, when Bashō was thirty-seven years old. It is one of his most famous verses and generally considered one of his masterpieces. Until about 1678 Bashō had been a poet of the Danrin School whose style is characterized by puns on words and low wit, but he was now a poet in the true sense of the term. It may safely be said that his characteristic style—a serious, quiet, refined, naturalistic and at the same time, strange to say, subjective style—dates from this verse on "A Crow on A Bare Branch." This is an epoch-making verse which took the first step in the movement elevating the *haikai* to serious, pure literature.

SABI FUGA

* * * * *

The end of autumn, and some rooks
Are perched upon a withered branch.
Trans. by Basil Hall Chamberlain

The autumn gloaming deepens into night;
Black 'gainst the slowly-fading orange light,
On withered bough a lonely crow is sitting.
Trans. by Clara A. Walsh

On a withered branch
A crow is sitting
This autumn eve. Trans. by W. G. Aston

[20]

古　池

古池や 蛙飛びこむ 水の音

芭　蕉

Furuike

Furuike ya
Kawazu tobikomu
Mizu no oto

The Old Pond

(A) **The ancient pond!**
A frog plunged—splash!

(B) **The old pond! A frog plunged——**
The sound of the water!

Bashō

This verse is far more famous than "A Crow on A Bare Branch," and it is no exaggeration to say there is not a Japanese but knows it by heart. It was composed in March, 1685, that is, five years later than "A Crow on A Bare Branch." What importance Bashō attached to it may well be inferred from the following fact. Asked by some of his disciples for a death-verse in his dying moments, the poet is said to have answered:—"Every verse I have composed since I originated my own style typified by

The ancient pond!
A frog plunged—splash!

—every verse composed by myself since then is my death-verse......" Naturally enough his disciples regarded this verse with a reverence verging on superstition. It teems with fables, traditions and far-fetched theories, and commentators go so far as to call it a moral and religious lesson expounding a doctrine of Buddhism. On the other hand, as a reactionary tendency, modern iconoclasts consider it as a commonplace verse below notice. In my opinion both views are wrong. It is true that this verse is not Bashō's greatest masterpiece; but nobody could reasonably object to calling it a representative verse which occupies a highly important position in the history of ***haikai***. It was indeed by "A Crow on A Bare Branch" and more emphatically by the present verse that Bashō, quite discontented with the verses of his predecessors and his contemporaries, which were all comic and too artifical, clumsy and shallow, endeavoured to show model verses which aim at mysticism, quietude and naturalism. In this verse was found an indisputable criterion for literary ***haiku***, which has continued up to the present day to exert a boundless influence on *haijin*.

Close to Bashō's hut there was a small fish-pond which had been long in disuse and in which, it is probable, many frogs dwelt. One quiet spring afternoon, while Bashō was buried in thought, he heard a faint noise which suddenly broke the deathlike stillness. It was a splash!—the sound of a frog leaping into the water! Then Bashō felt that the almost melancholy quietude of the spring day had been intensified. That moment the following lines escaped his lips:—

Kawazu tobikomu
Mizu no oto

or "A frog plunged——
The sound of the water."

"Well......let me see......" the poet thought to himself. "These words are quite sufficient for expressing my feelings of this moment. But as a *haiku* they are insufficient. The first five syllables are lacking. Then what words shall I add?" Bashō was puzzled. Just at this moment his disciple Kikaku called. Bashō put this problem to him. After a few moments' reflection the younger poet proposed:—

Yamabuki ya

or "The globe-flowers!"

Probably this phrase referred to some globe-flowers which were in bloom by the fish-pond. But Bashō would not accept it. He thought "The globe-flowers!" was rather too gay. He wanted a sober, plain phrase which would suit those two lines. After short search, Bashō hit upon *Furuike ya*! or "The ancient pond!" a phrase perfectly in keeping with the calm atmosphere of

"A frog plunged—
The sound of the water!"

It is worth while to notice that this verse is one which appeals to the ear, not to the eye.

* * * * *

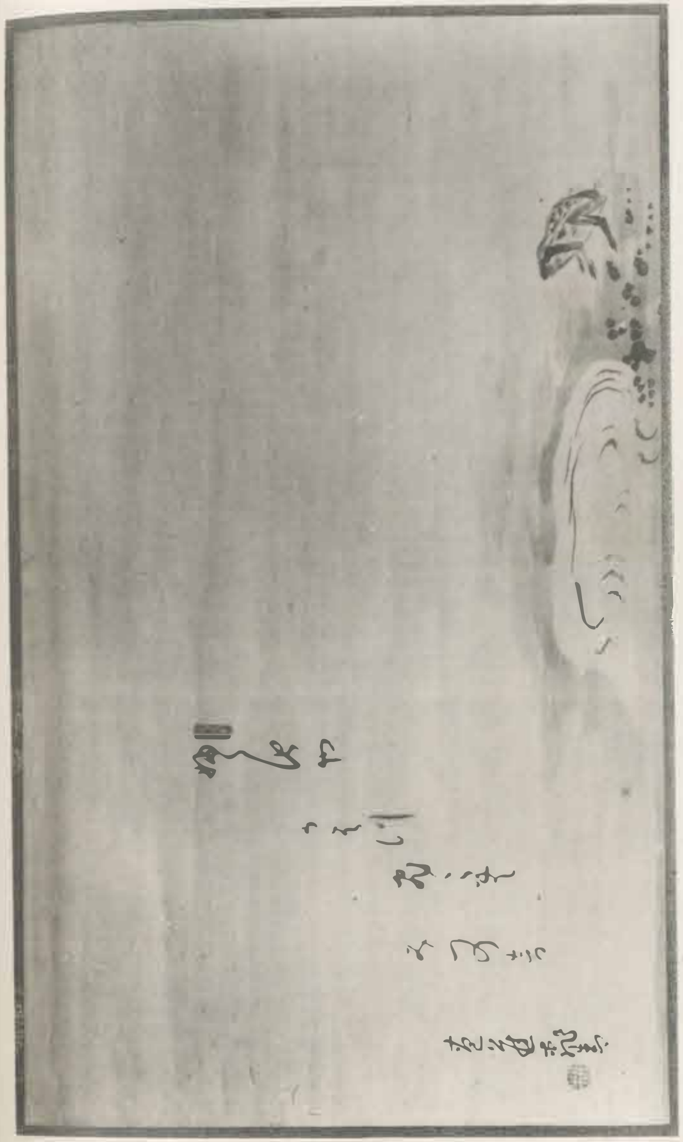
Into an old pond
A frog took a sudden plunge,
Then is heard a splash.
Trans. by Inazō Nitobe

Old garden lake!
The frog thy depth doth seek,
And sleeping echoes wake.
Trans. by Hidesaburō Saitō

An ancient pond!
A frog leaps in;
The sound of the water!
Trans. by Minoru Toyoda

The old pond, aye! and the sound of a frog leaping into the water.
Trans. by Basil Hall Chamberlain

A lonely pond in age-old stillness sleeps......
Apart, untirred by sound or motion......till
Suddenly into it a lithe frog leaps.
Trans. by Curtis Hidden Page



"The Old Pond"—Bashō
Picture and handwriting by the poet

An old-time pond, from off whose shadowed depth
Is heard the splash where some lithe frog leaps in.

Trans. by Clara A. Walsh

The old pond!
A frog leapt into—
List, the water sound!

Trans. by Yone Noguchi

Into the calm old lake
A frog with flying leap goes plop!
The peaceful hush to break.

Trans. by William N. Porter

An ancient pond!
With a sound from the water
Of the frog as it plunges in.

Trans. by W. G. Aston

Ah! le vieil étang!
Et le bruit de l'eau
Où saute la grenouille!

Traduits par Michel Revon

[21]

今日の月

三井寺の 門たゝかばや 今日の月

芭蕉

Kyō-no-Tsuki

Miidera no
Kado tatakaba ya
Kyō-no-tsuki

To-night's Moon

Ah! to knock at Mii Temple's gate,
And there behold to-night's full moon!

Bashō

Kyō-no-tsuki or "to-day's moon" i. e. "to-night's full moon" means the harvest moon. The Buddhist temple of Miidera, one of the most famous temples, stands on a hill commanding an entrancing view of Lake Biwa. On that particular night Bashō, with some friends, was contemplating the moonlight at the Gichūji Temple situated at a little distance on the shore of the lake; and he was so bewitched by the beautiful sight that he was much inclined to call at the Miidera Temple for further enjoyment of the moon. In this seemingly worthless verse, Bashō resorts to the indirect method of admiring the beautiful moonlight by simply mentioning that he would fain call at the Miidera Temple, which is rich in historical associations and celebrated for beautiful views.

* * * * *

Of Miidera
The gate I would knock at—
The moon of to-day.

Trans. by W. G. Aston

[22]

蟬（無常迅速）

やがて死ぬ けしきは見えず 蟬の聲

芭　蕉

Semi (*Mujō Jinsoku*)

Yagate shinu
Keshiki wa miezu
Semi no koe

Cicadas (Fleeting Life)

There is no sign in the cicadas' cry
That they are just about to die.

Bashō

It is the hot midday of summer. All round cicadas are deafeningly crying *jii-jii-jii* . . . Their lusty cries do not give the slightest intimation that they are fated presently to die. All living things, human beings included of course, share the same melancholy lot! Ah! how fleeting life is! This verse may well be considered a Buddhist sermon, preaching that human life is transient like the morning dew or lightning flashes. In this respect it is disparagingly spoken of by some modern critics, although it is generally considered one of Bashō's best verses.

* * * * *

Never an intimation in all those voices of *semi*......how quickly the hush will come,......how speedily all must die.

Trans. by Lafcadio Hearn

O cricket, from your cherry cry
No one could ever guess
How quickly you must die.

Trans. by Curtis Hidden Page

The cry of the cicada
Gives no sign,
That presently it will die.

Trans. by W. G. Aston

Qu'elle doit bientôt mourir,
A son aspect il ne parait pas,
La voix de la cigale!

Traduits par Michel Revon

[23]

月 と 梅

春もやゝ けしきとゝのふ 月と梅

芭 蕉

Tsuki to Ume

Haru mo yaya
Keshiki tōtonō
Tsuki to ume

The Moon and The Plum-Blossoms

The spring scene is wellnigh prepared ——
The hazy moon and plum-blossoms.

Bashō

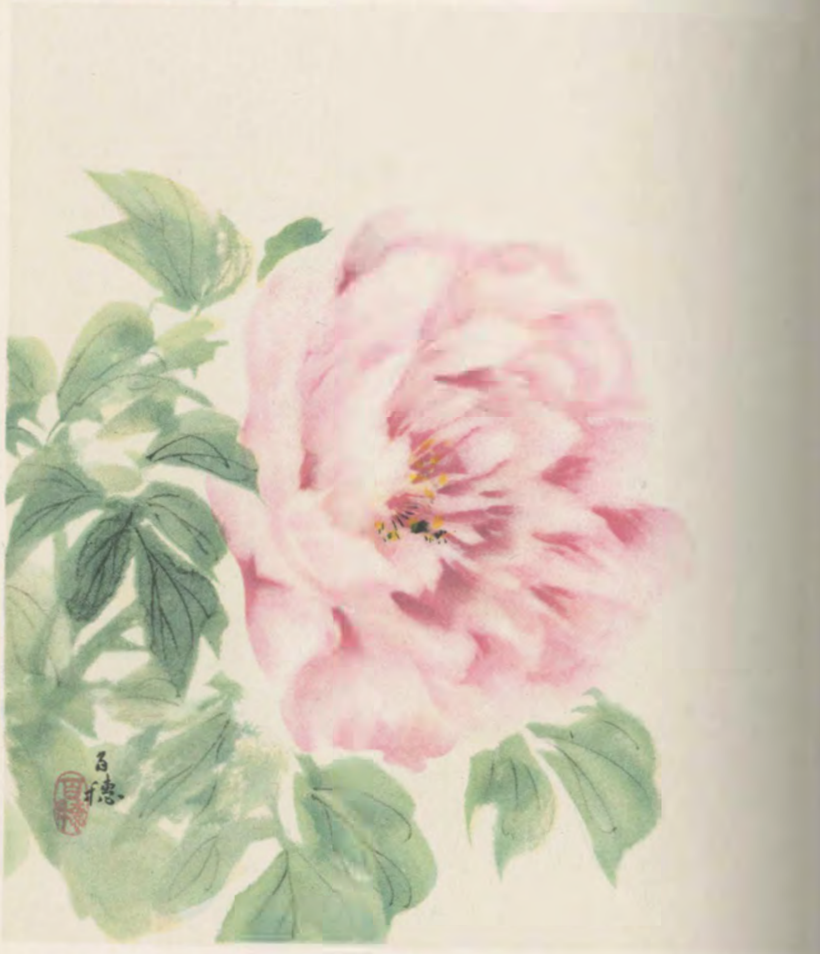
The New Year has come, and spring has set in; the pure, fragrant and hardy plum-blossoms, the forerunners of spring flowers, have just bloomed, and the hazy spring moon is shining on their snow-white petals. This picturesque sight is a favourite subject for Oriental artists. This verse, which well depicts the characteristics of early spring, is indeed worthy of the greatest of *haijin*.

[24]

桐葉のもとを別るゝとて

牡丹蘂 深く分出る蜂の 名殘かな

芭 蕉



A Peony Flower And A Bee
By Hyakusui

Tōyō no Moto wo Wakaruru Tote

Botan-shibe
Fukaku wake-izuru hachi no
Nagori kana

At Parting With Tōyō

How reluctantly the bee emerges from
The depths of pistils of a peony!
Bashō

This is a farewell verse composed by Bashō at taking leave of Tōyō, a pupil in Owari Province, at whose residence the poet has stayed for a long while. The peony in question may well be imagined to be an exceedingly beautiful large-petaled one. A bee, which dived deep among its pistils and sucked the nectar to its heart's content, has now reluctantly emerged. Needless to say, the bee is Bashō himself who has been treated with great hospitality at his pupil's house and has felt himself quite at home. It is with great reluctance that he is now parting with his kind friend. The translator highly appreciates the beautiful metaphor. It is noteworthy that the second line consists of eleven syllables instead of the regular seven—the longest redundant line in Bashō's *haiku*—yet it does not spoil the rhythm of the whole verse.

[25]

馬　上　吟

道のべの　木槿は馬に　喰はれけり
芭　蕉

Bajō Gin

Michi-no-be no
Mukuge wa uma ni
Kuware keri

A Verse Composed on Horseback

A roadside althæa
Was eaten by my horse.

Bashō

The ***mukuge, mokuge,*** or ***hachisu*** is the hibiscus, a kind of althæa. It is an ornamental shrub with white, red, purple or blue flowers which bloom in the morning and fade in the evening. It is cultivated generally for a hedge. In 1684, three years after the appearance of his verse, "A Crow on a Bare Branch," he made a pilgrimage along the Tōkaidō. One day the footsore poet hired a horse; and while he was waiting on horseback for his attendant to walk up to him, his horse bit off a branch of an althæa in the hedge of a farmer's house, and devoured it in a moment. Then the above verse escaped his lips. "He wondered," Seisensui says in 'Bashō the Traveller,' "whether this artless description of a trivial occurrence might be a verse. After a moment's reflection he thought, 'A commonplace occurrence, described as it is, is precious. It is wrong to resort to tricks in composing ***haiku***. Looking at nature as it is and portraying nature as it is—this should be a ***haijin's*** attitude.'" Seisensui's judgment hits the mark, and it is an overstrained interpretation—perpetrated by some commentators of old—to construe this verse as a demonstration of the moral lesson that the vulgar yearning for fame and distinction can lead only to misery. "This verse is a realistic description of an incident on a journey," says Meisetsu, "and a charming sketch of a country scene."

* * * * *

The mallow-flower by the road
Was eaten by a (passing) horse.
Trans. by Basil Hall Chamberlain

The roadside thistle, eager
To see the travellers pass
Was eaten by the passing ass.
Trans. by William N. Porter

Au bord du chemin
La guimauve en arbre, par le cheval
A été mangée……
Traduits par Michel Revon

[26]

雪（去年のわび寝をおもひ出て越人に贈る）

二人見し 雪は今年も 降りけるか
芭　蕉

Yuki ***(Kozo no wabine wo omoi-idete Etsujin ni okuru)***

Futari mishi
Yuki wa kotoshi mo
Furikeru ka

Snow

(Sent to Etsujin at the recollection of last year's journey)

The snow we two beheld ——
Hath it come down again this year?

Bashō

The season of snow had come round again. Bashō recalled the cold yet beautiful snowfall that he and Etsujin, his favourite pupil, had experienced in the previous winter in Owari, the province of the latter. A simple, artless verse, alive with a longing for travel and affectionate feelings toward a pupil—symbolic of the poet's character.

[27]

天　の　川

荒海や 佐渡によこたふ 天の川
芭　蕉

Ama-no-gawa

Ara-umi ya
Sado ni yokotō
Ama-no-gawa

The Milky Way

The sea is wild! The Milky Way extends
Far over to the island of Sado.

Bashō

This is a night view Bashō enjoyed at Izumozaki, a seaport in Echigo Province. The Japan Sea is high with billows; and the Milky Way streams overhead across to the island of Sado, some sixty miles off, which looks clear and beautiful in the starlight.

This verse is universally considered a masterpiece which exhibits, in the insignificant compass of seventeen syllables, a magnificent scene combining a firmament glittering with the Milky Way (called in Japanese *Ama-no-gawa* or Heaven's River), an expanse of high seas and a distant solitary island.

* * * * *

A rough sea, and the Milky Way
Stretching across to Sado's isle.

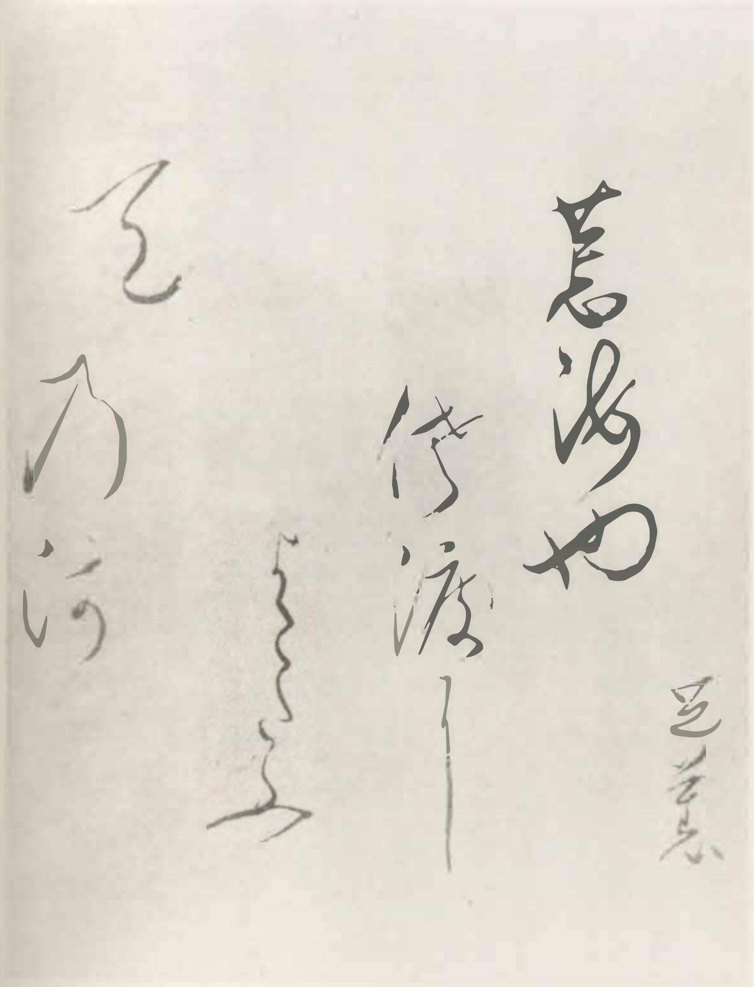
Trans. by Basil Hall Chamberlain

The sea is rough;
Over the island of Sado
Extends the Milky Way.

Trans. by Minoru Toyoda

O rough sea! Waves on waves do darkling rise,
The galaxy reaching down where Sado lies.

Trans. by Shigeru Nishimura



"The Milky Way"—Bashō
Penned by the poet

The billows come rolling,
And the Milky Way
Stretches across to the Sado Islands.

Trans. by S. H. Wainright

[28]

晝 の 螢

晝見れば 首筋赤き 螢かな

芭 蕉

Hiru no Hotaru

Hiru mireba
Kubisuji Akaki
Hotaru kana

The Firefly Seen by Daylight

Alas! the firefly seen by daylight
Is nothing but a red-necked insect.

Bashō

A typical example of disillusionment.

* * * * *

Oh, this firefly!—seen by daylight, the nape of its neck is red!

Trans. by Lafcadio Hearn

[29]

最 上 川

五月雨を 集めて早し 最上川

芭 蕉

Mogami-gawa

Samidare wo
Atsumete hayashi
Mogami-gawa

The Mogami River

Collecting all the rains of May,
How swiftly flows the Mogami!

Bashō

Samidare or "The May rains" are the rains which continue some three weeks in May of the lunar calendar. The Mogami-gawa, which flows through the northeast of Uzen Province, is considered one of the three most rapid streams in Japan. In the rainy season it rises high and runs swiftly as an arrow.

Here we find a vivid description of a great river flowing in torrents. The figure, "Collecting all the rains of May," is incomparable.

* * * * *

How swiftly move
The June rains,
Brought together,
In the Mogami River!

Trans. by S. H. Wainright

With all the waters of the season's rain
The Mogami doth rush into the main.

Trans. by S. Nishimura

[30]

古 寺 翫 月

月見する 座に美しき 顔もなし

芭　蕉

Koji Gwangetsu

Tsukimi suru
Za ni utsukushiki
Kawo mo nashi

Moon Viewing at an Old Temple

No pretty face is to be seen
Among the group viewing the moon.

Bashō

"The moon" in ***haiku*** signifies the harvest moon. The chief merit of this impromptu verse, composed at a moon-viewing party, consists in eulogizing the beauty of the moon without employing a single word in its praise.

[31]

奈 良 に 出 る 道 の ほ ど

春なれや 名もなき山の 朝霞

芭　蕉

Nara ni Izuru Michi no Hodo

Haru nareya
Na mo naki yama no
Asa-gasumi

On the Way to Nara

Thanks to Spring, a nameless hill
Has its veil of morning mist.

Bashō

It is indeed owing to Spring that even a commonplace hill, which is usually noticed by nobody, looks picturesque, covered with a beautiful veil of morning haze.

A simple, yet beautiful sketch of a spring height. The quiet rhythm and sweet melody of the original are noteworthy.

[32]

船　　頭

春風や 烟管啣へて 船頭殿

芭　蕉

Sendō

Harukaze ya
Kiseru kuwaete
Sendo-dono

The Boatman

Lo! in the spring breeze, pipe in mouth,
Mr. Boatman waits for passengers.

Bashō

An interesting sketch of a ferry on a balmy spring day. Notice the humour in the title of "Mr. Boatman."

Although it may not be called a masterpiece, this verse possesses humour and some dignity, and is quite worthy of Bashō. Literally translated, the original is as follows:—

"A spring breeze!
Pipe in mouth,
Mr. Ferryman......"

[33]

草　　庵

蓑蟲の 音をきゝに來よ 草の庵

芭　蕉

Sōan

Minomushi no
Ne wo kikini koyo
Kusa no io

My Cottage

O, friend, come to my hut
To hear the bagworms' voice.

Bashō

This verse is said to have been sent to Ransetsu, Bashō's favourite pupil. Tradition says that the bagworm chirps in a feeble, sad voice, longing for its parents, and has been a favourite insect with poets from of old. I cannot but feel that this verse symbolizes Bashō's life of quietude. 庵 is pronounced either "iori" or simply "io."

* * * * *

Come to listen
To the basket-worms,
To my lowly hut.

Trans. by Minoru Toyoda

[34]

子規と月

子規 大竹藪を もる月夜

芭蕉

Hototogisu to Tsuki

Hototogisu
Ō-takeyabu wo
Moru tsukiyo

A Cuckoo and the Moon

A cuckoo has cried; lo! the moon
Gleams through a great grove of bamboos.

Bashō

This verse was composed at the village of Saga, near Kyōto, which abounds in bamboo groves.

It is a summer night. A cuckoo, crying shrilly, has flown across the sky. Behold! in the same direction there is a great grove of bamboos looming black. A closer observation reveals pale moonbeams glittering through the grove. What a weird and mystic scene!

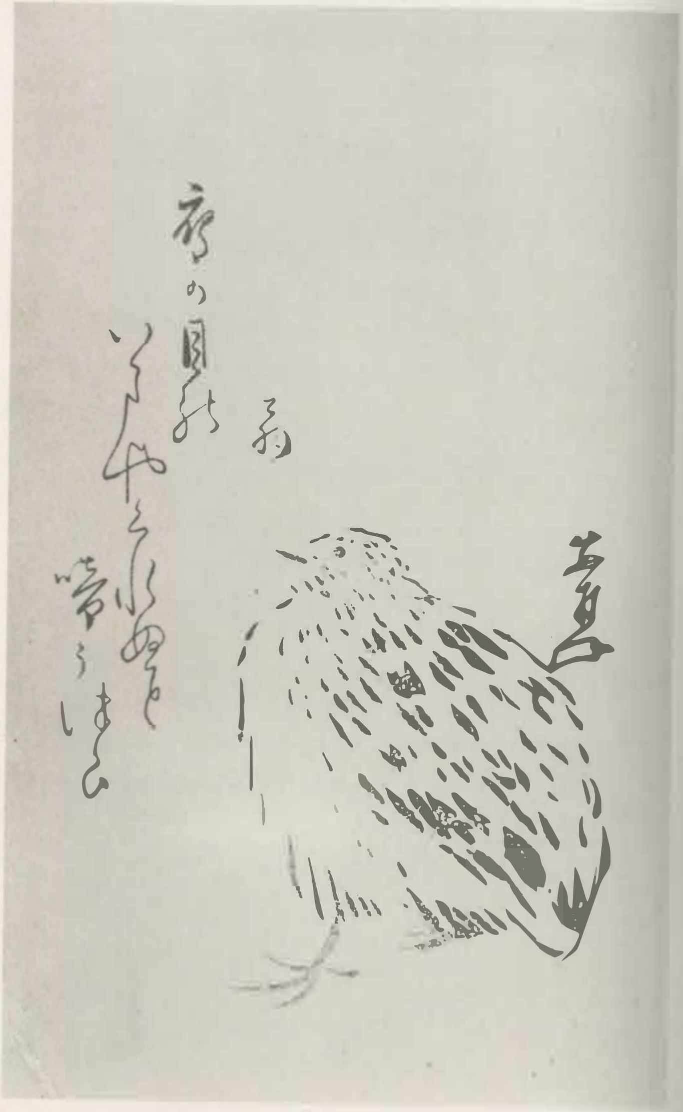
Let it be remembered that, unlike the English bird, the Japanese cuckoo is shrill and often flies and calls at dawn.

[35]

鶉

鷹の目も いまや暮ぬと 啼鶉

芭蕉



"The Quails"—Bashō

Picture and handwriting by Buson

Uzura

Taka no me mo
Ima ya kure nu to
Naku uzura

The Quails

The quails are chirping in the dusk
Aware the hawks' eyes are now dim.

Bashō

Needless to say this is a manifestation of the poet's deep svmpathy for weaker birds.

[36]

初　雪

初雪や 水仙の葉の たはむまで

芭　蕉

Hatsuyuki

Hatsuyuki ya
Suisen no ha no
Tawamu made

The First Snow

The first snow—just enough ✓
To bend the jonquil leaves.

Bashō

The first snow has fallen, just enough to bend the leaves of the frail jonquils —a natural and yet skilful method of suggesting that the snowfall is not heavy.

[37]

萩 と 月

一家に 遊女も寐たり 萩と月

芭 蕉

Hagi to Tsuki

Hitotsu-ya ni
Yūjo mo netari
Hagi to tsuki

Lespedeza Flowers and the Moon

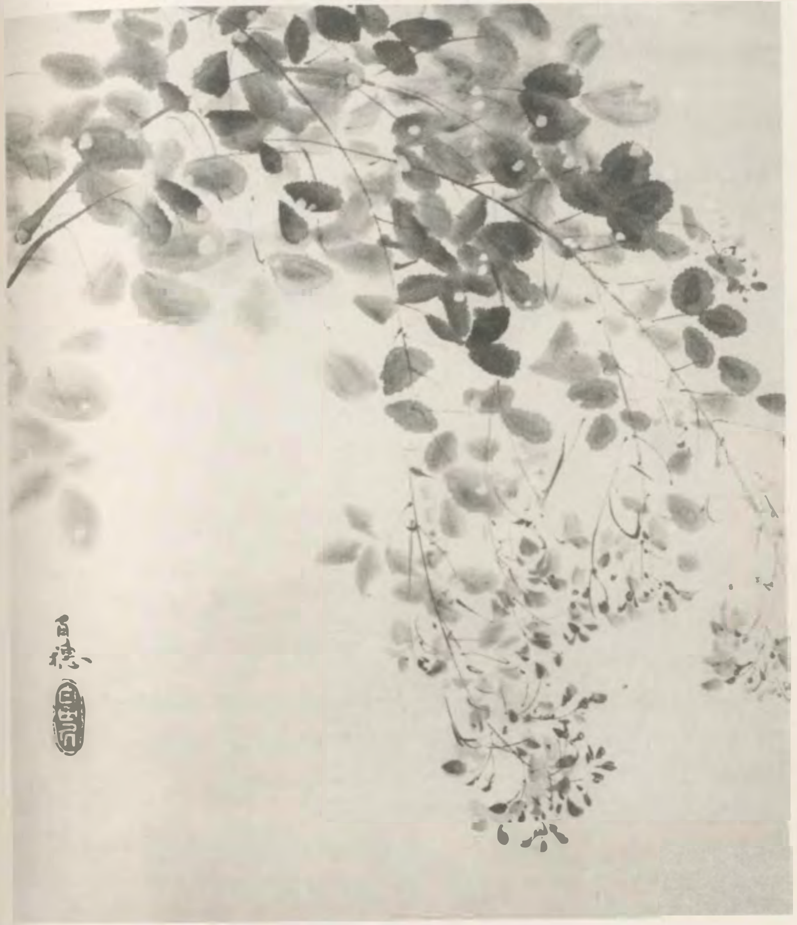
Courtezans and I lodged in the same inn ——
Lespedeza flowers and the bright moon.

Bashō

Most scholars pronounce "一家" *Hitotsu-ya*; but Seisensui asserts that it ought to be pronounced *hitotsu-ie* which means "the same house," not *hitotsuya*, which means "a solitary house."

「寐たり」 or *netari* literally translated, means "slept" but here "lodged" is more appropriate.

This verse appears in Bashō's famous account of travel, *Oku no Hosomichi* or "A Narrow Pass Through Ōshū." During his weary journey, the poet happened one night to put up with two courtezans, at the same inn in the village of Ichifuri, in the province of Echigo. As he overheard, through paper partitions, their conversation with a man companion, Bashō was fascinated by a beautiful scene in the garden—pretty lespedeza flowers bathed in the bright moonlight. The following morning the frail ladies humbly asked him to be their companion and protector on their pilgrimage to the sacred Ise Temples, but he reluctantly and politely refused their request. On this occasion, out of compassion for these girls, he burst into the above verse. It is undeniable that



Lespedeza Flowers
By Hyakusui

the flowers are likened to the girls and the moon to himself. This is the only one among Bashō's numerous verses that has for its theme a rather romantic incident, suitable for a short story. Personally I appreciate it; but it is the opinion of some commentators that this verse, which deals with such complicated feelings, is open to critism.

[38]

稲妻 (或知識のたまはく なま禪大疵のもとゐとかや、いと有がたく覺えて。)

稲妻に さとらぬ人の 貴さよ

芭蕉

Inazuma

Inazuma ni
Satoranu hito no
Tōtosa yo

Lightning

(In high appreciation of the remark of a Buddhist priest of profound wisdom, "A smattering of the Zen cult is at the bottom of grave errors.")

How noble he who realizes not,
From lightning-flashes, life is vain!

Bashō

This verse, needless to say, reproves a superficial realization of the vanity of life and a pessimist who says "Life is fleeting as lightning! Life is but an empty dream!" Most critics do not set a high value on such didactic *haiku* as this.

[39]

最　上　川

あつき日を　海に入れたり　最上川

芭　蕉

Mogami-gawa

Atsuki hi wo
Umi ni iretari
Mogami-gawa

The Mogami River

Behold! the Mogami has sunk
The burning sun into the sea.

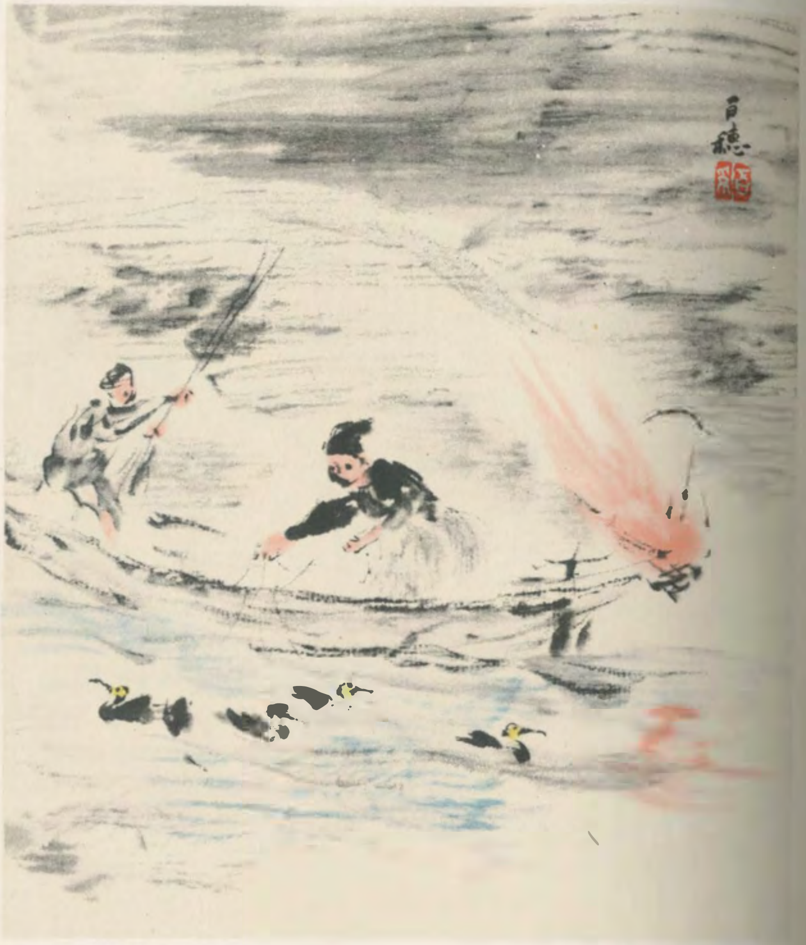
Bashō

The hot summer sun is now sinking into the Japan Sea, just opposite the spot where the mighty Mogami river is rushing into the main; and a refreshing cool evening is steadily approaching. Bashō who was struck by this magnificent scene, probably on Mount Hiyoriyama at Sakata, the estuary port, figuratively says, "The Mogami river has sunk the hot sun into the sea." Therein consists the poet's techinique of no common measure.

* * * * *

The Mogami river
Has washed the hot sunshine
Down into the sea.

Trans. by S. H. Wainright



A Cormorant Fishing Boat
By Hyakusui

[40]

鵜船

おもしろうて やがて悲しき 鵜船かな

芭蕉

Ubune

Omoshirōte
Yagate kanashiki
Ubune kana

The Cormorant Fishing Boat

I felt gay, but presently sad,
In the cormorant fishing boat.

Bashō

This was composed when Bashō saw cormorant fishing on the Nagara-gawa, in the province of Mino. It is an extremely curious method of fishing *ayu*, a kind of fresh-water trout, by the help of cormorants elaborately trained for the purpose. Each cormorant wears at the base of its neck a whalebone ring drawn tight enough to prevent marketable fish from passing below it. Each fisherman deftly manipulates a dozen cormorants by cords attached to them. A magnificent sight is presented, in the darkness of moonless night, by several boats with fishermen skilfully handling tens of cormorants which dive bravely in the water bathed in bright torch-light. Bashō, who witnessed the spectacle for the first time, felt great delight. But presently the fishermen lifted the birds aboard, forced their bills open and squeezed their swollen necks, when living silvery fish were vomited. The commpassionate poet could not but feel melancholy at the sight of this cunning artifice, plundering what the birds had caught with great labour.

* * * * *

D'abord joyeux
Et bientôt triste,
Le bateau de cormorans!

Traduits par Michel Revon

[41]

野明亭にて

すゞしさを 繪にうつし鳬 嵯峨の竹

芭　蕉

Yamei-tei Nite

Suzushisa wo
E ni utsushi-keri
Saga no take

At Yamei's House

How cool are these Saga bamboos! —
A picture of refreshing air.

Bashō

As stated above under the verse (34). "A Cuckoo and the Moon," Saga, near Kyōto, abounds in bamboo groves. This verse means;—"How cool and refreshing these bamboo groves are! They are, so to speak, a picture representing refreshing air." It was composed when Bashō stayed at the house of his pupil Yamei, a native of Saga. It was a compliment to his host.

[42]

藤の花

草臥れて 宿かるころや 藤の花

芭　蕉

Fuji-no-Hana

Kutabire-te
Yado karu koro ya
Fuji-no-hana

Wistaria Flowers

I came weary, seeking an inn —
When lo, these wistaria flowers!

Bashō

One evening during his pilgrimage in the province of Yamato, Bashō was about to seek an inn at the town of Tamba-ichi. Just at this moment some lovely wistaria flowers blooming by the wayside caught his eye. Spellbound by their beauty, the poet paused for a while, quite unconscious of his fatigue.

* * * * *

I come aweary,
In search of an inn—
Ah! these wistaria flowers!

Trans. by W. G. Aston

Tired with travelling
I think of a lodging;
Ah! the drooping wistaria!

Trans. by Minoru Toyoda

[43]

和二角蓼螢句一

あさがほに 我は食くふ をとこ哉

芭　蕉

Kaku no Tade to Hotaru no Ku ni Wasu

Asagao ni
Ware wa meshi kuu
Otoko kana

In Imitation of Kaku's Haiku on Knotgrass and a Firefly

Ah! I take my breakfast,
Viewing morning glories.

Bashō

A more exact translation is as follows:—

Ah! I am a man breakfasting
In the presence of morning glories.

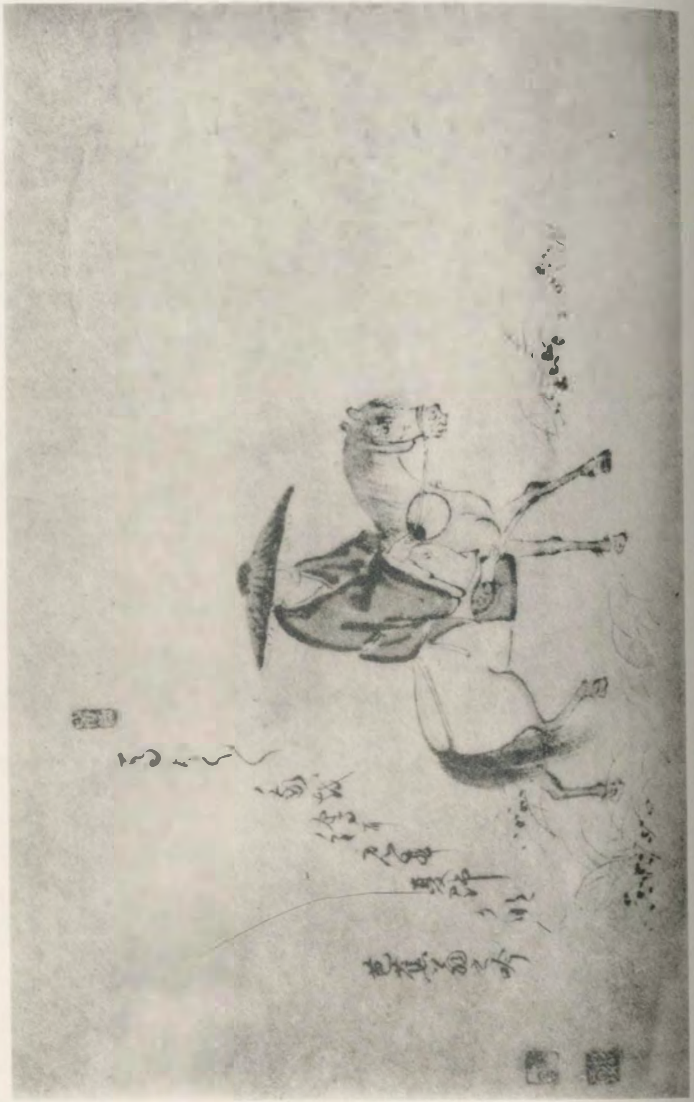
This verse was composed in imitation of the phraseology of his favourite pupil Kikaku's conceited *haiku*:—

草の戸に 我は蓼くふ 螢哉

Kusa no to ni
Ware wa tade kuu
Hotaru kana

Ah! I am a firefly eating
Knotgrass in a thatched hut.

Bashō sent it to Kikaku, tradition says, as a warning against his intemperance in eating and drinking. Whatever be the case, it treats of his austerely beauty-loving life. In contradistinction to his pupil's sumptuous and rather indolent style of living, Bashō rose early and took his simple breakfast, gazing at pure and lovely morning glories blooming in his garden.



"The Summer Moor"—Bashō
Picture and handwriting by Sampū

[44]

夏　野

馬ほくほく　われを繪に見る　夏野哉
芭　蕉

Natsu-No

Uma hokuhoku
Ware wo e ni miru
Natsu-no kana

The Summer Moor

My horse ambles clop-clop across the summer moor ;
I find myself in a picture.
Bashō

Imagine Bashō in priestly garb on horseback. It is a warm, breezy day in early summer. His horse goes along at an easy pace over a verdant moor ; and the poet feels himself to be in a beautiful picture.

A melodious verse precisely in keeping with the poet's mood.

[45]

閑 な 住 居

木啄の　柱をたゝく　住居かな
芭　蕉

Shizukana Sumai

Kitsutsuki no
Hashira wo tataku
Sumai kana

A Quiet Abode

What a quiet abode!
A woodpecker pecks at its posts.

Bashō

An exaggerated description of a quiet hut.

[46]

菜　蟲

胡蝶にも ならで秋ふる 菜蟲哉

芭　蕉

Namushi

Kochō nimo
Narade aki furu
Namushi kana

The Rape-Worm

Alas! the rape-worms writhe in autumn wind
Without e'en turning into butterflies.

Bashō

What a pitiable worm! Unlike most caterpillars, the rape-worm does not turn into a beautiful butterfly, but always remains a hateful, ugly worm until it dies in autumn.

A pathetic verse hinting at the fate of most men.

[47]

虻　（物皆自得）

花を吸ふ 虻なくらひそ 友すゞめ

芭　蕉

Abu (*Mono Mina Jitoku Su*)

Hana wo suu
Abu na kuraiso
Tomo-suzume

The Horse-Fly (Everything has its Place.)

Friend sparrows, don't eat those horse-flies,
Which suck the nectar of flowers.

Bashō

A didactic verse implying that all creatures have their place in nature and threfore should not try to destory one another.

* * * * *

Moineau, mon ami!
Ne mange pas l'abeille
Qui se joue sur les fleurs!

Traduits par Michel Revon

[48]

春　の　夜

春の夜は 櫻に明けて 仕舞ひけり

芭　蕉

Haru-no-Yo

Haru-no-yo wa
Sakura ni akete
Shimai keri

The Spring Night

Alas! the sweet spring night has gone
While we the cherry-flowers viewed.

Bashō

The Japanese often enjoy a night scene of cherry-blossoms illuminated with gay paper lanterns.

* * * * *

Feasting beneath the cherry-flowers gay,
Heedlesss of the swift fleeting hours, we stay,
Until the vernal night has passed away.

Trans. by Kenzō Wadagaki

La nuit de printemps:
Les cerisiers! Aux cerisiers
L'aurore est venue!

Traduits par Michel Revon

[49]

花の蔭

花の蔭 謡に似たる 旅寝かな

芭蕉

Hana no Kage

Hana no gage
Utai ni nitaru
Tabine kana

Under Cherry-Blossoms

While touring I slept under cherry-bloom; ✓
Which calls to mind the scene of a *Nō* play.

Bashō

This verse was composed when Bashō stayed overnight at the village of Kusao in Yamato Province. Probably in the garden of the inn, cherry-trees were in full bloom, whose sight he enjoyed far into the night, thinking with delight perhaps of the *Nō* play, "Tadanori," the theme of which is the protagonist's famous poem:—

ゆきくれて 木の下かげを 宿とせば
花やこよひの あろじならまし

Yuki-kurete
Kono-shita kage wo
Yado to seba
Hana ya koyoi no
Aruji naramashi

By darkness overta'en and spent,
To me a cherry-tree its shelter lent;
As hosts and friends its blossoms fair
To-night will solace all my care.

If my interpretation is right, "I slept under cherry-bloom" is figurative language. The original is quite rhythmical although it cannot be called a masterpiece.

[50]

雉子の聲

蛇くふと 聞けばおそろし 雉子の聲

芭蕉

Kiji no Koe

Hebi kuu to
Kikeba osoroshi
Kiji no koe

The Pheasant's Voice

Having heard it devours the snake,
How horrid sounds the pheasant's voice!

Bashō

An interesting contrast between the beautiful bird and its ugly act.

This verse suggests to Japanese readers the saying 外面如菩薩內心如夜叉 ***Gemen nyo bosatsu naishin nyo yasha*** or "An angel in countenance, a devil at heart."

* * * * *

Qu'il mange les serpents,
En apprenant cela, combien terrible
La voix du faisan vert!

Traduits par Michel Revon

[51]

雲雀

雲雀より 上に休らふ 峠かな

芭蕉

Hibari

Hibari yori
Ue ni yasurō
Tōge kana

The Lark

We took rest on a mountain pass
Even above the soaring lark.

Bashō

The mountain pass on which the poet took rest was so high that the voice of a soaring skylark was audible below him. This witty observation is the chief merit of the verse.

[52]

鶯

鶯や 柳のうしろ 藪の前

芭蕉

Uguisu

Uguisu ya
Yanagi no ushiro
Yabu no mae

Nightingales

The nightingales are singing sweet
Behind willows, before the grove.

Bashō

A beautiful verse portraying a balmy spring day in the country.

The *uguisu* or "Japanese nightingale" is a little larger than the European nightingale and sings in the daytime. It is the sweetest of Japanese songsters.

[53]

梅 の 花

忘るなよ 藪の中なる 梅の花

芭　蕉

Ume-no-Hana

Wasuruna yo
Yabu no naka naru
Ume no hana

The Plum-Blossoms

Pray, don't forget, my friend,
The plum-bloom in the grove.

Bashō

This is a farewell verse given to a pupil starting on a journey in Michi-no-ku. Michi-no-ku is the ancient general name for the present provinces of Iwaki, Iwashiro, Rikuzen, Rikuchū, and Mutsu. Needless to say, Bashō likens himself to the plum-blossoms blushing unseen in the thicket.

[54]

日 の 出

梅が香に のつと日の出る 山路かな

芭　蕉

Hi-no-De

Ume-ga-ka ni
Notto hi no deru
Yamaji kana

The Sunrise

On the mountain road the sun arose ✓
Suddenly in the fragrance of plum-flowers.

Bashō

This is generally counted among Bashō's best verses. It is really a supreme masterpiece of realistic description.

When the poet, an early riser, had climbed a mountain road, day had dawned. At this moment he perceived a sweet fragrance. Looking about he descried white plum-blossoms all round in the vales and on the slopes. While he paused, bewitched by the scenery, the great ball of the red sun rose suddenly, shedding its radiance on the snow-white petals. A very beautiful scene!

[55]

郭 公

郭公 啼き啼き飛ぶぞ いそがはし

芭　蕉

Hototogisu

Hototogisu
Naki-naki tobu zo
Isogawashi

The Cuckoo

The cuckoo leads a busy life,
Ever calling as it flies.

Bashō

[56]

瀬　田　の　橋

五月雨に　かくれぬものや　瀬田の橋

芭　蕉

Seta-no-Hashi

Samidare ni
Kakurenu mono ya
Seta-no-hashi

Seta Bridge

'Tis only Seta Bridge which is
Unhidden in the rains of May.

Bashō

The "Long Bridge of Seta" spans the waters of Lake Biwa at the picturesque spot where it narrows to form the Seta-gawa.

The rains of May (the modern June) have continued for several days, so that the lake and the hills around it are veiled in the downpour. But the "Long Bridge of Seta" alone looms visible like a rainbow.

[57]

長良川十八樓

此のあたり　目に見ゆるもの　皆涼し

芭　蕉

Nagara-gawa Jūhachi-Rō

Kono atari
Me ni miyuru mono
Mina suzushi

The Jūhachi-Rō on the Nagara River

Here everything is cool
Which comes within my sight.

Bashō

The Jūhachi-Rō or "The Home of Eighteen Views" was the house of Kajima, Bashō's pupil, built on the Nagara-gawa, in the province of Mino. Bashō named it so, because, in his opinion, the fresh, cool air enjoyed at the house was worth "the Eight Views on the Siao and the Siang" and "the Ten Views of Lake Si" in China; and this verse was composed in eulogy of it.

[58]

夏　　野

秣負ふ　人を枝折の　夏野かな

芭　蕉

Natsuno

Magusa ou
Hito wo shiori no
Natsuno kana

The Summer Moor

Our guide—unconscious guide—across the summer moor—
A man carrying horse-fodder on his Back.

Bashō

Bashō, accompanied by his pupil Sora, was trudging over the Nasuno Plain which was a vast wilderness in his day. They were in danger of losing their way; but, luckily enough, they descried ahead, at no great distance, a farmer with fodder for his horse on his back. Unseen they followed him, making an unconscious guide of him, so to speak. A beautiful sketch of a summer moor.

[59]

栗 の 花

世の人の 見付けぬ花や 軒の栗

芭 蕉

Kuri-no-Hana

Yono hito no
Mitsukenu hana ya
Noki no kuri

The Chestnut Flowers

Quite unknown to the passers-by —
The chestnut-flowers by your house.

Bashō

One day during his journey through Ōshū, Bashō called on a Buddhist priest named Kashin who lived a life of seclusion. His cottage stood under a great sweet chestnut-tree which was just in bloom. The chestnut flowers were so plain that they were unnoticed by passers-by. It was true, Bashō thought, they bloomed and faded, unseen by men, but they could enjoy an easy and secure life. The poet likens the chestnut-flowers to the priest who led a pure and unpretentious life, far from the madding crowd.

[60]

栗 の 毬

秋風の 吹けども青し 栗のいが

芭 蕉

Kuri no Iga

Akikaze no
Fukedomo aoshi
Kuri no iga

The Chestnut Burs

Although the autumn wind blows now,
The chestnut burs are green.

Bashō

The autumn wind is blowing. Almost all green plants have turned yellow and are withering; but the chestnut burs undauntedly resist the blighting wind and remain fresh and green. Their hardiness strikes the poet's admiration and the verse implies nothing else. Some commentators think quite otherwise, saying that Bashō likens his own frailty to the chestnut bur which remains green when other things grow mellow in autumn.

[61]

落　葉

留守の間に　あれたる神の　落葉かな

芭　蕉

Ochiba

Rusu no mani
Aretaru kami no
Ochiba kana

Fallen Leaves

In his absence the god's garden
Is neglected, dead leaves piling.

Bashō

A realistic description of the garden of the Gongen Shrine at Numazu in the province of Suruga. In October of the lunar calendar, tradition says, the gods and goddesses of all the shrines throughout the Empire visit the Great Izumo Shrine to attend a sacred conclave. Therefore October is called *Kami-na-zuki* or "the God-less Month." When Bashō visited the Gongen Shrine in October, the garden was found entirely neglected, fallen leaves piled up all round, because the god was away in Izumo. A somewhat humorous verse.

[62]

雪　の　朝

馬をさへ　ながむる雪の　あしたかな

芭　蕉

Yuki no Asa

Uma wo sae
Nagamuru yuki no
Ashita kana

The Snowy Morning

Ah! on the snowy morning,
We gaze even at horses.

Bashō

Usually we take no notice of passing horses; but on a snowy morning, even horses look particularly beautiful and attract our attention. In other words, all things look beautiful in snow. *Ashita* in literary language means "morning," though in popular language "to-morrow."

[63]

雀

菜畠に　花見顔なる　雀哉

芭　蕉

Suzume

Nabatake ni
Hanami-gao naru
Suzume kana

Sparrows

In the rape field, the sparrows look
As if they are viewing the flowers.

Bashō

This verse was composed probably in the province of Ōmi. Even at the present day around Lake Biwa there are to be seen numerous fields of rape; and a little past mid-spring, a vast expanse of golden rape-flowers, interspersed with silvery radish-flowers, presents an exceedingly beautiful sight, together with their reflections in the still waters of the lake. In such a field of rape-flowers, some sparrows are found, looking as if they are gazing at the beautiful flowers. *Hanami-gao*, literally translated, means "flower-viewing faces."

[64]

伊勢の大廟に詣でゝ

何の木の　花とはしらず　匂ひ哉

芭　蕉

Ise-no-Taibyō ni Mōdete

Nan no ki no
Hana towa shirazu
Nioi kana

Worshipping at the Great Ise Shrines

I cannot tell what flowers it came from,
But an unnameable fragrance filled me.

Bashō

While worshipping at the Great Ise Shrines, the most sacred of all Japanese shrines, Bashō was overwhelmingly struck with the divine power; and he likens the indescribable feelings he experienced to the perception of a powerful fragrance from some unknown sacred tree. He did not smell an actual fragrance. This verse is generally esteemed a masterpiece worthy of Bashō.

[65

花　椿

落ざまに　水こぼしけり　花椿

芭　蕉

Hanatsubaki

Ochi-zama ni
Mizu koboshi-keri
Hanatsubaki

A Camellia Flower

Behold! a camellia flower
Spilt water when it fell.

Bashō

Imagine a camellia tree in full bloom. One of its blossoms dropped. The moment it dropped down, it spilt water. The water was yesterday's rain which had lodged in the blossom. A lovely verse portraying a refreshing incident on a fine morning after rain.

[66]

時　鳥

ほとゝぎす　消行く方や　島一つ

芭　蕉

Hototogisu

Hototogisu
Kieyuku kata ya
Shima hitotsu

The Cuckoo

Lo! there is an island
Where the cuckoo vanished from sight.

Bashō

This is a scene in the Inland Sea looked down upon from Mount Tekkai. A cuckoo, uttering its cry, has flown away. The startled poet follows the bird with his eye; and in the direction whither it has vanished he descries an island floating dimly like a dream—the Island of Awaji, which abounds in historic and poetic associations. This is an excellent realistic verse.

* * * * *

The hototogisu—
Fast vanishing from view,
Toward a solitary island.

Trans. by S. H. Wainright

[67]

芭 蕉

芭蕉植えて 先づにくむ荻の 二葉かな

芭 蕉

Bashō

Bashō uete
Mazu nikumu ogi no
Futaba kana

The Banana

I have planted a banana, and forthwith
Do hate young shoots of reed.

Bashō

It is a well known fact that in the garden of Bashō's hut in Fukagawa, Yedo, a banana was planted, whence the name of the hut, "Bashō-An," or "Banana Hermitage," and his pen name of "Bashō." When the poet planted the banana, he found some young shoots of reed growing in the garden. They were then small, but he was afraid they would grow large and thick and might torture his favourite plant. It is noteworthy that the strong words, "I hate," are very seldom employed in the verses of the large-hearted, mild-tempered poet.

[68]

大 井 川

五月雨の 雲吹きおとせ 大井川

芭 蕉

Ōi-Gawa

Samidare no
Kumo fuki-otose
Ōi-gawa

The Ōi River

Oh, mighty Ōi River,
Blow down those clouds of the May rains.

Bashō

On the way to his old home in Iga Province in May, 1694, Bashō was obliged to stay two or three days at the post-town of Shimada situated on the Ōi-gawa, famous for the swiftness of its current, the passage of which was then stopped by its high volume due to the May rains. Remember that in those days there were no iron bridges spanning such rapid rivers. The poet, impatiently waiting for the subsidence of the waters, addressed this verse to the mighty river flowing in torrents, requesting it to start a wind so as to blow away down the valley or river course the rain-fraught clouds which hung threateningly over it. Notice the interesting personification of the river and the powerful rhythm, fitting for the awful scene. A verse quite worthy of Bashō.

[69]

朝顔

朝顔や これもまた我 友ならず

芭蕉

Asagao

Asagao ya
Kore mo mata waga
Tomo narazu

The Morning-Glory

Ah! the morning-glory!
'Tis not my friend, either.

Bashō

This verse, which is of a refreshingly simple and natural style, seems to suggest something profound, but it is impossible to make sure of the poet's meaning.

[70]

嵐雪におくる

さびしさを 問てくれぬか 桐一葉

芭蕉

Ransetsu ni Okuru

Sabishisa wo
Tōte kurenuka
Kiri hitoha

To Ransetsu

Will you not call on me in my loneliness?
A paulownia leaf has fallen.

Bashō

"The fall of a paulownia leaf," in Japanese and Chinese literature, is a symbol of the dreariness and loneliness of autumn as well as the traditional saying, "The fall of a single leaf tells the arrival of autumn all over the world." Bashō means:—"A paulownia leaf has fallen in my garden, and lonesomeness overwhelms me. Will you please come and see me, my dear friend?"

I appreciate this verse which is a sincere outburst of his affectionate feelings toward his favourite pupil. It may here be parenthetically noted that Ransetsu and Kikaku were the poet's greatest favourites among his numerous pupils. On the one hand, it is true, Bashō was an ardent lover of nature and a so-called "nature poet"; but, on the other hand, he was a passionate lover of the human kind. He loved his pupils like his real children, which is the reason why he was regarded by them with a sort of filial piety.

[71]

柳 の 蝶

吹たびに 蝶の居直る 柳かな

芭 蕉

Yanagi no Chō

Fuku tabi ni
Chō no inaoru
Yanagi kana

A Butterfly on a Willow Tree

Lo! the butterfly shifts its seat
On the willow whenever the wind blows.

Bashō

A minute observation of a little, charming scene in sweet spring, and nothing else.

[72]

一 笑 を 弔 ふ

塚も動け 我泣聲は 秋の風

芭 蕉

Isshō wo Tomurō

Tsuka mo ugoke
Waga naku koe wa
Aki no kaze

On the Death of Isshō

Oh, grave-mound, move!
My wailing is the autumn wind.

Bashō

This verse is an elegy of Isshō, a poet of Kanazawa who, although not a personal pupil of Bashō, had a warm admiration for him and his poetry. He was comparatively young, but evinced a remarkable poetic talent. Therefore Bashō deeply lamented his premature death, and his feelings were powerfully excited. The result was this verse, which means:—"The autumn wind is my lamentation; therefore, grave-mound, move with it!" What a violent outburst of grief! Perhaps none but poets of Bashō's genius and sincerity can think of such impressive symbolism.

* * * * *

Shake! O tomb!
The sound of my wailing
Is the wind of autumn!

Trans. by Minoru Toyoda

[73]

鷗

水寒く 寝入かねたる かもめかな

芭　蕉

Kamome

Mizu samuku
Neiri kane taru
Kamome kana

The Sea Gull

The water is so cold,
The gull can hardly go to sleep.

Bashō

This verse was a greeting of thanks to a Buddhist priest named Genki (元起和尚) who had presented Bashō with a bottle of saké. It is a winter night and the water of the sea is so cold that a gull floating on it can hardly go to sleep. The implied meaning is that the poet himself can hardly go to sleep on account of the severe cold of night. Therefore he is very grateful to his kind friend. He will drink the saké and the resulting comfortable warmth will give him sweet sleep.

[74]

猿

初時雨 猿も小蓑を ほしげなり

芭　蕉

Saru

Hatsu-shigure
Saru mo ko-mino wo
Hoshige nari

The Monkey

The first drizzling shower is falling;
The monkey seems craving a small rain coat.

Bashō

This verse was so highly esteemed in Bashō's day that it was inserted at the beginning of an anthology and the anthology was entitled after it *Saru-Mino-Shū* or "The Monkey's Straw Rain Coat Collection." It was composed by Bashō in a mountain on the way to his old home of Ueno. *Shigure* is an intermittent drizzling rain in early winter. Well, the first drizzling shower was falling. Through the rain Bashō and his companion were trudging across a mountain. They caught sight of a monkey, soaked with the rain, sitting disconsolately on a branch or on a rock. They had on rain-outfit but the shivering animal had no protection and the compassionate poet thought it seemed to crave a small straw rain coat.

A sketch of a dreary mountain scene in rain.

[75]

鴨

海くれて 鴨の聲 ほのかにしろし

芭　蕉

Kamo

Umi kurete
Komo no koe
Honokani shiroshi

Wild Ducks

Night has fall'n on the sea.
Wild ducks' voices are faint and white.

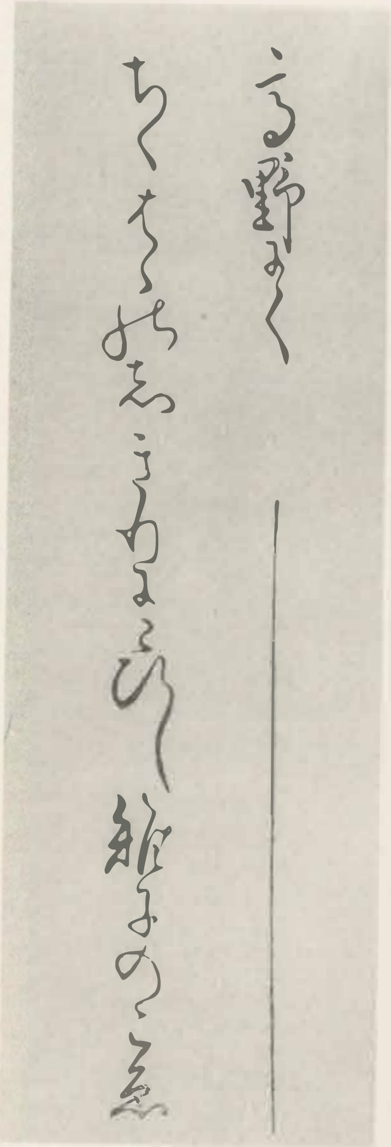
Bashō

This excellent verse is believed to be a sketch of a scene in the sea of Owari. The curtain of darkling night had fallen on the sea, and the tops of white wavelets were faintly seen to rise and fall on the dim expanse. Through the darkness were audible the voices of wild ducks flying away out on the sea. The cacklings went farther and farther until they died away where white ripples were faintly visible. It is noteworthy that in this case Bashō thought it fitting to use the symbolic description "Wild ducks' voices are faint and white." Buson, the next greatest *haijin*, is also a symbolist in the following verse:—

Furu-ido ya
Kani tobu uwo no
Oto kurashi

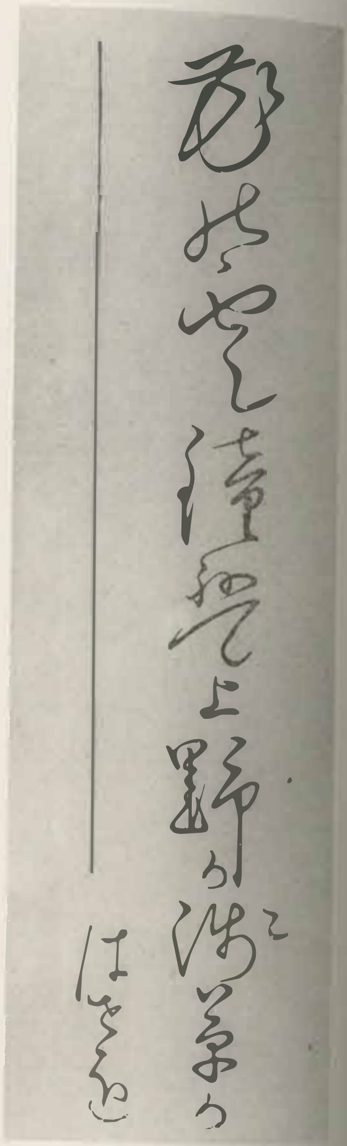
'Tis an old well; dark is the sound
Of a fish leaping up at mosquitoes.

Bashō and Buson, in this respect, may be said to have forestalled modern symbolists. Some commentators aver that the rhythm of this verse, which consists of 5, 5, 7 syllables instead of the regular 5, 7, 5 is more appropriate for describing the lonely atmosphere of the cold dark sea of December; but unfortunately I cannot appreciate their reasoning. For my part, I prefer the smoother rhythm of the regular arrangement.



"On Mount Kōya"—Bashō

Penned by the poet



"At My Hut"—Bashō

Penned by the poet

(*See P. 200*)

[76]

高野にて

父母の しきりに戀し 雉子の聲

芭蕉

Kōya Nite

Chichi haha no
Shikirini koishi
Kiji no koe

On Kōya

Hearing a pheasant's cries,
How I longed for my dead parents!

Bashō

Kōya is a sacred mountain, the seat of a great Buddhist monastery, the head temple of the Shingon sect. On this sacred mountain a pheasant's cries broke the stillness on a sudden. As he listened to the shrill and plaintive cries, the poet was seized with lodgings for his dead parents. It is said that this pathetic verse was suggested by the famous sentence of a puppet play, *Yakeno no kigisu, yoru no tsuru, ko wo omowanu oya wa nashi*—"Whether be it a pheasant after a moorland fire or a crane at night, it all illustrates parental love for the young," and by Saint Gyōgi's poem:—

Horo horo to
Naku yamadori no
Koe kike ba
Chichi ka tozo omō
Haha ka tozo omō

Hearing a copper pheasant
Crying *horo horo*,
I fancy it to be
My father or mother.

[77]

月　と　雲

雲折々 人を休むる 月見かな
芭　蕉

Tsuki to Kumo

Kumo oriori
Hito wo yasumuru
Tsukimi kana

The Moon and Clouds

Clouds veil the moon now and again,
Giving rest to its beholders.

Bashō

A company of men are viewing the harvest moon. While they are absorbed in its contemplation, clouds veil the bright face of the moon now and then. During the interval they can give rest to their gazing eyes and enjoy a little chat. It is of course a great disappointment to have the harvest moon entirely shrouded in thick clouds; but to have it now and then veiled in a floating cloud is rather a joy to poets. Opinion is divided as to the merit of this verse. A commentator criticizes it adversely on the ground that it is unnatural in thought.

* * * * *

Oh! the moon-gazing, where some clouds
From time to time repose the eye!

Trans. by Basil Hall Chamberlain

Les nuages, de temps en temps,
Nous font reposer le cou,
Tandis que nous comtemplons la lune!

Traduits par Michel Revon

[78]

紅　の　花

行末は 誰が肌ふれん 紅の花
芭　蕉

Beni no Hana

Yukusue wa
Taga hada furen
Beni no hana

Rouge-Flowers

I wonder whose skin in future
Those rouge-flowers will touch!

Bashō

A dye-stuff made from the rouge-flower is often used for dyeing silk for women's underwear. At the sight of rouge-flowers the poet wonders what ladies' skin the silk dyed with a dye-stuff made from them will have the pleasure of touching in future.

This verse is not a good one but remarkable as the only suggestive *haiku* among Bashō's numerous verses.

[79]

訪　山　隠

橿の木の　花にかまはぬ　すがたかな

芭蕉

San-in wo Tou

Kashinoki no
Hana ni kamawanu
Sugata kana

When Visiting a Noble-Minded Recluse

The oak tree stands in majesty,
Regardless of the cherry-bloom!

Bashō

It is beyond doubt that the noble-minded recluse who lived secluded regardless of the vicissitudes of life, is likened to the hardy evergreen oak, which stands majestically as if it sets at naught the charming cherry-flowers, so highly esteemed but destined speedily to fade.

[80]

明　石　夜　泊

蛸壺や　はかなき夢を　夏の月

芭蕉

Akashi Yahaku

Tako-tsubo ya
Hakanaki yume wo
Natsu no tsuki

On Board a Ship off Akashi Bay

In its jar the octopus dreams
A brief dream 'neath the summer moon.

Bashō

At the bottom of the sea, bathed in the bright summer moon, there is an octopus-trap, consisting of a deep jar, in which the strange creature, quite innocent of its own danger, is perhaps dreaming a fleeting dream. The octopus is Bashō himself who, in spite of his fleeting life, was dreaming a sweet dream, quite snug in the ship. A beautiful rhythmical, rather humorous verse which suggests a melancholy view of life

* * * * *

Octopus pot, aye! and a brief dream
While the summer moon is shining.

Trans. by Basil Hall Chamberlain

[81]

二見の浦の畫を見て

うたがうな　潮の花も　浦の春

芭蕉

Futami-no-Ura no E wo Mite

Utagōna
Ushio no hana mo
Ura no haru

On a Picture of Futami Bay

Doubt not! The bay, too, has its spring —
The flowerets of the rising tide.

Bashō

The waves breaking into beautiful white flower-like foam against the shore are among the charming spring sights of the bay. Never doubt it. Futami is a most picturesque place and few art motives are more popular than the *Myōto-Ishi*, or "Wife and Husband Rocks"—two rocks close to the shore. Notice that alliteration contributes to the melody of the verse:—*u*tagōna, *u*shio, *u*ra; *h*ana *h*aru.

* * * * *

Do not doubt!
The flowers of the tide, too, are of
The Spring-time of the Bay.

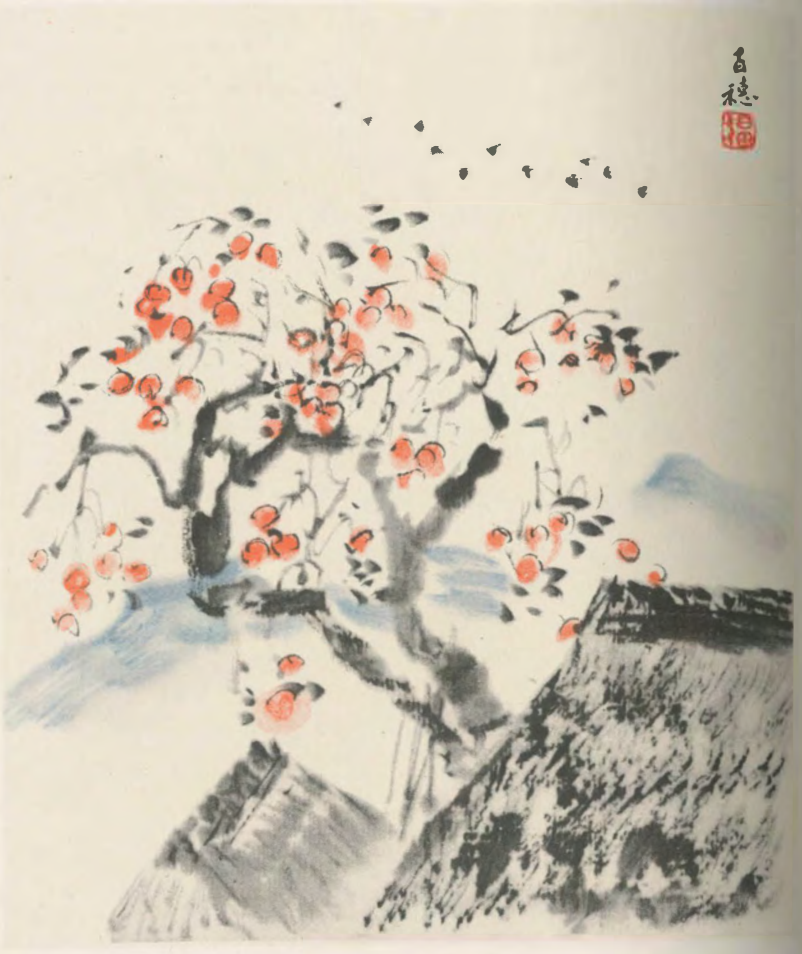
Trans. by Minoru Toyoda

[82]

片野望翠亭にて

里ふりて 柿の木持たぬ 家もなし

芭 蕉



Persimmon Trees
By Hyakusui

Katano Bōsui Tei Nite

Sato furite
Kakinoki motanu
Ie mo nashi

At Bōsui's House in Katano

The village is so old, there is
No house but has persimmon trees. ✓

Bashō

The village where Bashō's pupil or friend, Bōsui, lived was a very old place, and therefore every house had some persimmon trees full of beautiful yellow or scarlet fruit. A purely objective sketch of a charming autumn scene in an old village, probably noted for persimmons.

[83]

さし竿書きたる扇に

鳥さしも 竿や捨てけむ 時鳥

芭　蕉

Sashizao Kakitaru Ōgi Ni

Torisashi mo
Sao ya suteken
Hototogisu

On a Fan Painted with a Bird-Catcher's Pole

A bird-catcher may have thrown away
His pole, hearing a cuckoo's sweet song.

Bashō

A bird-catcher, holding up his limed pole at a bird perched on a branch may have thrown it away in bewildered ecstasy on hearing unexpectedly a cuckoo's sweet song.

[84]

日　光　山

あらたうと 青葉わかばの 日の光

芭　蕉

Nikkō-Zan

Ara tōto
Aoba wakaba no
Hi-no-hikari

On Mount Nikkō

How divine the sunbeams shining
On the young and green leaves!

Bashō

Mount Nikkō is noted for the mausoleums of the illustrious Shōgun Ieyasu and of his scarcely less famous grandson, Iemitsu, and a perfect assemblage of gorgeous shrines; for beautiful hills, cascades, immense forest trees, and particularly for the glorious tints of the autumn foliage and the young green foliage of early summer. In Bashō's day, when the Tokugawa Shōgun actually reigned, Mount Nikkō was a great centre of popular worship.

This verse was composed when Bashō worshipped at the Nikkō shrines. It was early summer and nothing seemed more divine to the pious poet than the sunbeams shining on the young green foliage of the whole mountain. This seemingly objective description implies the poet's reverence for the divine power. Doubtless "the divine sunbeams" refers to the name of Nikkō which signifies "Sunbeams." This verse cannot be called a masterpiece.

* * * * *

O, how august a spectacle meets my eye!
The sun upon fresh foliage far and nigh.
Trans. by Shigeru Nishimura

[85]

撫　子

酔うて寢む 撫子咲ける 石の上

芭　蕉

Nadeshiko

Yōte nen
Nadeshiko sakeru
Ishi no ue

The Pink

Oh! to drink deep and repose
On the stone over which the pinks bloom! ✓

Bashō

The scene was probably the garden of Bashō's hut. Some pinks were blooming with profusion on a large stone. Fascinated by their beauty, the poet fancied humorously that he would like to get drunk with *saké* and take a sweet slumber on the stone. The poet's affinity with nature is noticeable.

[86]

案山子の袖

かりてねむ　案山子の袖や　夜半の霜

芭　蕉

Kagashi no Sode

Karite nen
Kagashi no sode ya
Yowa no shimo

The Sleeves of a Scarecrow

Would I might use the scarecrow's sleeves in sleep
As shelter from the midnight frost.

Bashō

A humorous, fanciful verse which requires no explanation.

[87]

奈良にて

菊の香や　奈良には古き　佛達

芭　蕉

Nara Nite

Kiku-no-ka ya
Nara niwa furuki
Hotoke tachi

At Nara

What fragrance of chrysanthemums at Nara!
How many ancient images of the Buddha!

Bashō

This verse was composed on the Chrysanthemum Festival day, September 9, 1694, when Bashō visited the ancient Imperial capital of Nara. There are in Nara numerous Buddhist temples with many wooden images of Buddha, of highly excellent workmanship, belonging to the Tempyō era. The poet visited one temple after another, and worshipped those ancient images with profound reverence. As he did so, a powerful fragrance of chrysanthemums floated through the air. Then he experienced an indescribable ecstasy, which spontaneously expressed itself in this beautiful verse.

[88]

園女亭にて

しらぎくの　目に立てゝ見る　塵もなし

芭　蕉

Sono-Jo Tei Nite

Shiragiku no
Me ni tatete miru
Chiri mo nashi

At Madame Sono's Residence

Ah! on the white chrysanthemums,
Not even one speck to be seen!

Bashō

This beautiful verse was composed on September 26, 1694, when a poem party was held at the residence of Madame Sono, a pupil of Bashō, who lived at Ōsaka. It was ostensibly a eulogy on beautiful white chrysanthemus just in bloom in the garden, but the poet's purpose was to pay a tribute to the beauty and lofty character of his hostess.

[89]

時 鳥 の 聲

ほとゝぎす 聲横たふや 水の上

芭　蕉

Hototogisu no Koe

Hototogisu
Koe yokotō ya
Mizu no ue

The Cuckoo's Notes

Behold! the cuckoo's notes
Are trailing on the stream.

Bashō

The Japanese cuckoo is seldom visible and therefore its notes have been a frequent theme of poets from olden times. The present verse is an instance. It is a highly clever portrayal of a crying cuckoo flying across the water. The figurative phrase, "notes are trailing," is a vivid description of the bird's loud, shrill notes trailing like a shooting star across an expanse of water. "Behold!" instead of "Hark!" is used in accord with the above figure.

[90]

雲　　雀

永き日を 囀り足らぬ 雲雀哉

芭　蕉

Hibari

Nagaki hi wo
Saezuri taranu
Hibari kana

The Skylark

The lark sings through the long spring day,
But never enough for its heart's content.

Bashō

The skylark sings untiringly through the long spring day, soaring through the hazy welkin, overlooking a picturesque field gay with green barley and golden rape-flowers. A verse worthy of an old hand. *Nagaki-hi*, or "the long day," in *haiku* means the long day of late spring, although, of course, the midsummer days are the longest of all.

* * * * *

Oh! skylark for whose carolling
The livelong day sufficeth not.

Trans. by Basil Hall Chamberlain

O tireless lark, the livelong day,
The longest summer day in all the year
Your song we never cease to hear.

Trans. by Curtis Hidden Page

Oh! l'alouette
Qui ne cesse de chanter
Toute la longue journée!

Traduits par Michel Revon

[91]

嵐山にて

花の山　二町登れば　大悲閣

芭蕉

Arashiyama Nite

Hana no yama
Nichō noboreba
Daihi-Kaku

On Mount Arashi

Two *chō* up the hill of flowers,
Lo, the Daihi-Kaku Temple.

Bashō

A *chō* is about 120 metres. The hill of flowers means the hill covered with cherry-flowers. The Daihi-Kaku is a Buddhist temple dedicated to Kawannon, the Goddess of Mercy, who is reverentially addressed by Buddhists as *Daiji Daihi no Kwannon Sama* or "Oh! Goddess Kwannon of Great Mercy and Great Benevolence!" Hence the name of "The Daihi-Kaku" or "The Daihi Temple." This verse is a realistic description of Mount Arashi near Kyōto, celebrated for its cherry-flowers. At the foot of the hill (Arashi-yama is too low to be called a mountain) there is a stone monument inscribed with this verse. The verse means:—"When one has walked about two *chō* up the hill, contemplating the beautiful cherry-flowers, one finds an old temple dedicated to the Goddess of Mercy." At first sight the verse looks like a guide-post, but in reality it is an excellent *haiku* requiring a master's skill. *Hana-no-yama* or "the hill of flowers" is a beautiful phrase. The substitution of *Arashi-yama* for it would turn the verse into a prosaic indication of distance.

[92]

雪見

いざ行かむ　雪見にころぶ　處まで

芭蕉

Yukimi

Iza yukan
Yukimi ni korobu
Tokoro made

Snow-Viewing

Well, let's go snow-viewing,
Till we tumble over.

Bashō

Snow-viewing is a favourite pleasure with men of taste, particularly with poets.

This verse, be it rather a minor one, is interesting since it gives a peep into the frame of mind of the poet who devoted himself, soul and mind, to the contemplation of nature.

* * * * *

Maintenant, allons,
Jusqu'à l'endroit où
Nous tomberons, admirer la neige!

Traduits par Michel Revon

[93]

秋 深 し

秋深き 隣は何を する人ぞ

芭 蕉

Aki Fukashi

Aki fukaki
Tonari wa nani wo
Suru hito zo

Autumn is Advanced

The autumn is advanced.
What sort of people can my neighbours be?

Bashō

This verse was sent to a ***haiku*** party held at the residence of an Ōsaka pupil, which Bashō was unable to attend, lying in bed with a serious illness to which he succumbed a fortnight later. ***Fukaki*** is spelt ***fukashi*** in most books but the former spelling is right. The bedridden poet muses:—The autumn is advanced and a dreary and lonesome atmosphere reigns. But the neighbours' house is particularly quiet. It is silent as the grave. What can they be? How do they spend this dreary autumn?

Some commentators consider this verse a mystic, profound piece revealing the depths of the poet's soul.

[94]

茶 摘 と 時 鳥

木がくれて 茶摘も聞くや ほとゝぎす

芭 蕉

Chatsumi to Hototogisu

Kogakurete
Chatsumi mo kiku ya
Hototogisu

Tea-Pickers and a Cuckoo

It may be that, hidden in the shade of the trees,
Tea-pickers too are listening to the cuckoo.

Bashō

This was probably composed at Uji situated at an easy distance from Kyōto, noted for the production of excellent tea. Imagine Bashō walking leisurely through some tea plantations one fine day of early summer. Unexpectedly, overhead, a cuckoo cried on the wing. He listened with delighted surprise, and fancied that even the people picking tea might be listening to the bird, hiding themselves in the shade of the trees.

[95]

示二門人一

子に飽と 申す人には 花もなし

芭　蕉

Monjin ni Shimesu

Ko ni aku to
Mōsu hito niwa
Hana mo nashi

Shown to a Pupil

There are no cherry-flowers for those men
Who say that they are tired of their children.

Bashō

It is probable that this verse was shown to a pupil who complained "Bringing up my children gives me much trouble and anxiety. They are quite a nuisance to me!" Bashō's precept means, "A man who is tired of his children cannot find any joy in the sight of charming cherry-flowers. Why, a child is a flower, so to speak." On the one hand, this verse was a precept; on the other, it suggested the poet's attitude toward his pupils at large, who were in a sense his children. He was not tired at all of teaching them; nay, he found in their instruction just the same joy that he found in cherry-flowers.

[96]

棉　畠

名月{の / や} 花かと 見えて棉畠

芭　蕉

Wata-Batake

Meigetsu {no / ya}
Hana ka to miete
Wata-batake

A Cotton Field

What looked like flowers in the bright moonlight
Is nothing but a cotton field.

Bashō

In the bright moonlight the white, fibrous substance clothing the seeds of the cotton plants glistens beautifully like a mass of white cherry-flowers. What an enchanting sight! This simple realistic verse is rather remarkable for the poetical rendering of a prosaic theme.

* * * * *

Au brillant clair de lune
Ce qui semblait être des fleurs,
C'est un champ de cotonniers.

Traduits par Michel Revon

[97]

草庵にて

花の雲　鐘は上野か　淺草か

芭　蕉

Sōan Nite

Hana no kumo
Kane wa Ueno ka
Asakusa ka

At My Hut

A cloud of flowers! An evening bell booms.
At Ueno or at Asakusa?

Bashō

One of Bashō's most famous verses, and quite a masterpiece. The theme is a distant view of the cherry-blossoms on both banks of the Sumida River, seen from the poet's hut situated about a mile below. Remember that in Bashō's day in that neighbourhood there were very few houses obstructing the view.

It is a rather warm spring afternoon. Mukōjima, Ueno and Asakusa are wrapt in clouds of cherry-blossoms veiled in a thin haze. The poet, casting his gaze out of the window, is spellbound by the sight. At that moment the boom of a great evening bell resounds through the flowers and the haze. He wonders whether the bell is that of the Kwan-eiji Temple at Ueno or that of the Sensōji Temple at Asakusa—both famous Buddhist temples.

* * * * *

A cloud of flowers!
Is the bell Ueno
Or Asakusa?

Trans. by W. G. Aston

A cloud of blossoms
Far and near;
Then sweet and clear,
What bell is that
That charms my ear?
Ueno?
Asakusa?

Trans. by Clara A. Walsh

Par les nuages de fleurs,
La cloche; est-ce celle d'Ouéno,
Ou celle d'Açakouça?

Traduits par Michel Revon

[98]

草庵の月見

名月や　池をめぐりて　夜もすがら

芭　蕉

Sōan no Tsukimi

Meigetsu ya
Ike wo megurite
Yomosugara

Moon-Viewing at My Hut

Oh, glorious moon! I strolled
Around the pond all night long.

Bashō

"This verse looks commonplace but is by no means commonplace;" says Rohan, an authority on poetry, "its meaning needs no explanation."

The poem reveals Bashō's absorption in nature.

[99]

行 く 春

行く春に 和歌の浦にて 追付たり

芭 蕉

Yuku Haru

Yuku haru ni
Waka-no-ura nite
Oitsuki tari

Departing Spring

I have caught up departing Spring
Here at the Bay of Waka-no-ura.

Bashō

The last days of Spring are called *Yuku haru* or "departing Spring." Waka-no-ura Bay, in the province of Kii, is noted for beautiful views, a mild temperature and literary associations. "Poets have sung the beauty of this spot ever since Japan has had a literature." Bashō had met Spring on Mount Yoshino and Mount Kōya before he came to Waka-no-ura; but on those places he had been depressed by too melancholy thoughts to enjoy it. Here at Waka-no-ura, to his delighted surprise, he found Spring still lingering with her flowers, verdure, sweet birds and soft, fragrant breezes; and furthermore the picturesque scenery welcomed him smilingly. Now for the first time he experienced the joy of the season and felt as if he had overtaken the departing Spring of which he had been in pursuit. Unquestionably, a beautiful verse.

[100]

檜 笠

芳野にて 櫻見せうぞ 檜笠

芭 蕉

Hinoki-Gasa

Yoshino nite
Sakura mishōzo
Hinoki-gasa

The *Hinoki-Gasa*

My dear hat, I will let you see
The cherry-bloom at Yoshino.

Bashō

A *hinoki-gasa* is a large basket-work hat made of small thin pieces of *hinoki* (Japanese cypress) wood. This kind of hat was worn generally by Buddhist ascetics in olden days.

In March, 1688, Bashō, accompanied by his favourite pupil Tokoku, visited Mount Yoshino celebrated for its cherry-blossoms and its historic associations. Just previous to the trip, on the tiptoe of delightful expectancy, the poet burst into verse and penned the above on the inside of his *hinoki*-hat. Tokoku also wrote the following verse on the inside of his hat.

芳野にて 我も見せうぞ 檜笠

Yoshino nite
Ware mo mishōzo
Hinoki-gasa

My hat, I too will let you see
The cherry-bloom at Yoshino.

[101]

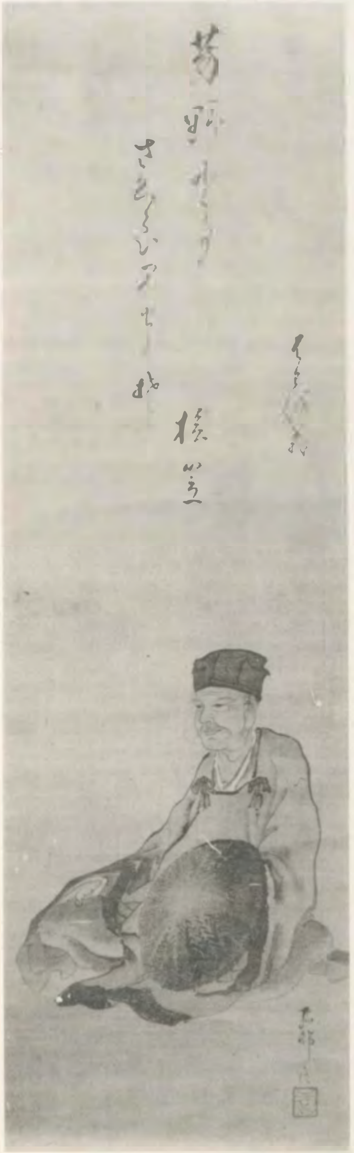
小 さ き 蚊

わが宿は 蚊のちいさきを 馳走かな

芭 蕉

Chiisaki Ka

Waga yado wa
Ka no chiisaki wo
Chisō kana



A Portrait Of Bashō
By Koson (1800-1866)

Small Mosquitoes

In my cottage the mosquitoes are small;
That is all the good cheer I can offer.

Bashō

This rather humorous verse was shown to a pupil of Bashō named Aki-no-Bō, a Buddhist priest of Kanazawa, when the latter called at his temporary residence "Genjū-An" near Lake Biwa. Bashō means:—"My dear friend, you are welcome at my cottage. I'm sorry I can offer you no dainties, but the mosquitoes here are small and don't bite much. That is the only good cheer I can offer you."

This verse is interesting as it well represents the poet's simple life.

[102]

多田の社にて實盛がかぶとを見て

むざんやな　甲の下の　きりぎりす

芭　蕉

Tada-no-Yashiro nite Sanemori ga Kabuto wo Mite

Muzan yana
Kabuto no shita no
Kirigirisu

On Sanemori's Helmet which I Saw at the Tada Shrine

Alas! beneath the helmet
A grasshopper is chirruping.

Bashō

The Chinese character for "helmet" is 冑 or 兜 not 甲 which even Bashō misused. Saitō Sanemori was a famous warrior of the Taira family, who fell fighting bravely in a battle fought against the Minamoto family. The veteran soldier, over seventy years old, tradition says, dyed his hair before he went to the battle. Among the treasures of the Tada Shrine at the town of Komatsu, in Kaga Province, there is an old beautiful helmet which is said to have been worn by Sanemori at his last battle.

During his journey through the northwestern provinces, Bashō visited the Tada Shrine and, seeing the helmet in question, burst into the above pathetic verse which is, needless to say, a dirge on the old warrior's tragic fate. It seems likely that the grasshopper was chirruping close to the shrine, but Bashō says "under the helmet" for poetic effect.

* * * * *

Alas, the ancient warrior's tragic fate!
Under his helmet chirps a cricket late.

Trans. by Shigeru Nishimura

[103]

富 士 の 風

富士の風や 扇にのせて 江戸土産

芭 蕉

Fuji no Kaza

Fuji no kaze ya
Ōgi ni nosete
Yedo miyage

The Wind of Mount Fuji

Would that I could put Mt. Fuji's wind on my fan,
And take it back to Yedo as a souvenir-gift.

Bashō

A humorous panegyric of the refreshing wind blowing down the peerless mountain.

[104]

蟬 の 聲

閑さや 岩にしみいる 蟬の聲

芭 蕉

Semi no Koe

Shizukasa ya
Iwa ni shimi-iru
Semi no koe

Cicadas' Voices

What stillness! The cicadas' voices
Penetrate the rocks.

Bashō

This verse was inspired when Bashō visited the Ryūshakuji Temple, situated near the city of Yamagata. The temple is a beautiful building, among ancient pines and oaks, on a pile of numerous mossy, gigantic rocks. It appears that the poet visited the place near sunset. How quiet the temple and its neighbourhood were! The cicadas cried *jii-jii* in a rather low, monotonous tone. Their voices sounded as if they penetrated and pervaded the rocks. Strange to say, two or three cicadas' comparatively low voices heard in a quiet spot sometimes give an impression of stillness. The figurative language "penetrated the rocks" is precisely right and worthy of a wonderful genius.

This is quite a masterpiece and one of Bashō's best known *haiku*.

* * * * *

How silent!
The cicadas' shrill
Sinks into the rocks.

Trans. by Minoru Toyoda

The utter silence—
And sinking straight into the rocks,
A cicada's shrill.

Trans. by Glenn Shaw

[105]

雲雀と雉子

雲雀鳴く　中の柏子や　雉子の聲

芭蕉

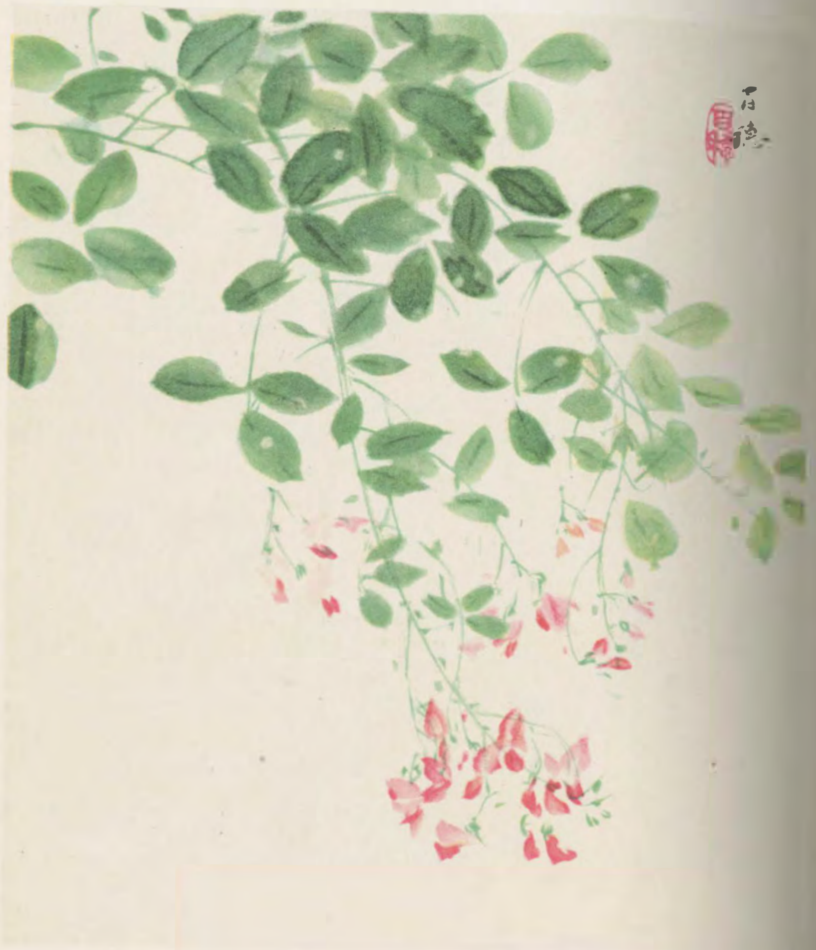
Hibari to Kiji

Hibari naku
Nakano hyōshi ya
Kiji no koe

The Skylark and the Pheasant

While merrily the skylarks sing,
Pheasants' cries mark time, now and then.

Bashō



Lespedeza Flowers In A Morning Breeze
By Hyakusui

The skylarks are constantly singing sweetly, while now and then the shrill cries of pheasants are heard. The pheasants' cries sound as if they mark time with the sweet songs of the skylarks.

A clever description of an ethereal music.

[106]

畫　讃

白露を　こぼさぬ萩の　うねりかな
芭　蕉

Gwasan

Shira-tsuyu wo
Kobosanu hagi no
Uneri kana

On a Picture

The lespedeza flowers sway and sway,
But not enough to shake down their white dews.
Bashō

The *hagi* or lespedeza is an autumn herb with graceful pliant stems and little lovely flowers, either red or white.

A beautiful verse quite worthy of the graceful flower.

* * * * *

Ah! the waving lespedeza,
Which spills not a drop
Of the clear dew!
Trans. by W. G. Aston

[107]

年 く れ ぬ

年くれぬ 笠著て草鞋 はきながら

芭　蕉

Toshi Kurenu

Toshi kurenu
Kasa kite waraji
Hakinagara

The Year Has Drawn to a Close

Ah! the year has come to an end while still
I am wearing my hat and straw sandals.

Bashō

A verse which symbolizes Bashō's life and usual frame of mind. It is i itself a picture of the itinerant poet who, in hat and sandals, bids farewell t one year and hails another.

[108]

所　思

此の道や 行く人なしに 秋のくれ

芭　蕉

Shoshi

Kono michi ya
Yuku hito nashi ni
Aki no kure

My Thoughts

None goes along this way but I,
This autumn eve.

Bashō

This was composed in September, 1694, Bashō's last year, at a tea house in the suburbs of Ōsaka. It was an autumn evening. In front of the tea house in question there lay a long highway, as far as eye could reach. Along it not a soul was to be seen, except the poet himself. What a lonesome evening!

Such is the surface meaning, but the implied meaning is generally conjectured to be as follows:—The *haikai* world at large was dreary and lonesome like an autumn evening. The poet was afraid none of his pupils would be able to follow in his wake on the path of poetry.

[109]

故主蟬吟公の庭前にて

さまざまの 事おもひ出す 櫻かな

芭　蕉

Koshu Sengin-Kō no Teizen Nite

Samazama no
Koto omoi-dasu
Sakura kana

At the Garden of my Departed Master, Lord Sengin

Ah! the cherry-blossoms
Have brought many memories back.

Bashō

During his stay at his old home in December, 1687, Bashō was invited by his dead Lord Sengin's son to a cherry-viewing party. At sight of the cherry-blossoms in the garden of his lord who had died twenty years before, the poet's heart was full of profound emotion. The result was the above verse.

[110]

唇寒し（座右の銘。人の短をいふ事なかれ。己が長を說くこと勿れ。）

物言へば 唇寒し 秋の風

芭蕉

Kuchibiru Samushi

(Zayū no Mei. Hito no tan wo yū koto nakare.
Onore ga chō wo toku koto nakare.)

Mono-ieba
Kuchibiru samushi
Aki no kaze

My Lips Feel Cold

(My motto:—Never speak of another man's faults
or of your own virtues.)

When I speak, my lips feel cold,
The autumn wind blowing.

Bashō

A didactic verse which means:—"Keep silence, otherwise evil will overtake you." This verse is so popularly known that when a man regrets having spoken he often quotes it.

It is almost a proverb among educated people.

[111]

門弟猿雖に與ふ

もろもろの 心柳に まかすべし

芭蕉

Montei Ensui ni Atō

Moromoro no
Kokoro yanagi ni
Makasu beshi

Given to My Pupil Ensui

Yield to the willow
All passions, all desires of your heart.

Bashō

Let not your mind be burdened with passions, evil thoughts and undue ambitions, but endeavour always to keep it calm and serene, just as the pliable willow does not resist the wind but keeps itself safe and peaceful. "Yield to the willow" is an ingenious figure of speech.

[112]

光堂

五月雨の 降り殘してや 光堂

芭蕉

Hikari-Dō

Samidare no
Furi nokoshite-ya
Hikari-dō

The "Shining Hall"

It seems the heavy rains of May
Have left the "Shining Hall" untouched.

Bashō

The *Hikari-dō* or "Shining Hall," whose proper name is the *Konjiki-dō* or "Golden Hall," belongs to the Chūsonji, a famous Buddhist temple at Hiraizumi in the province of Rikuchū, built by the Fujiwaras, a powerful warrior family who ruled the northeastern provinces in the twelfth century. The "Shining Hall" is dedicated to the three deities, Amida, Kwannon and Seishi, and contains the coffins of three Fujiwara generals. Its columns are inlaid with rich jewels and its interior is entirely gilt, so that it shines with dazzling brilliance. Hence its popular name of the "Shining Hall." In the early summer of 1689 Bashō visited the ruins of the Fujiwaras' castle and the Chūsonji Temple at Hiraizumi. Struck with the beauty and brilliancy of the "Shining Hall," he burst into the above verse which means:—"Even the heavy rains of May during several centuries seem to have failed to drench and injure the hall, so that it still continues to shine as brilliantly as ever."

[113]

雨 の 富 士

霧時雨 富士を見ぬ日ぞ おもしろき

芭　蕉

Ame no Fuji

Kiri-shigure
Fuji wo minu hi zo
Omoshiroki

Mount Fuji in Rain

A day when Fuji is unseen,
Veiled in a misty winter shower —
That day, too, is a joy.

Bashō

This was inspired when Bashō was crossing the Hakone hills on a winter day. The peerless mountain which he had expected to see was unfortunately veiled in a misty shower; but instead of being disappointed, the nature poet rather enjoyed the sight without Fuji. None but a poet of Bashō's temperament can have such feelings.

[114]

蟬 の 殼

聲に皆 鳴しまうてや 蟬の殼

芭　蕉

Semi no Kara

Koe ni mina
Naki shimōte-ya
Semi no kara

The Shell of a Cicada

Its body consumed, haply by crying,
There remains only the cicada's shell.

Bashō

A fanciful idea. The verse is not of high value.

* * * * *

The voice having been all consumed by crying, there remains
only the shell of the *semi.*

Trans. by Lafcadio Hearn

[115]

明照寺の庭

百年の 氣色を庭の 落葉かな

芭　蕉

Myōshō-Ji no Niwa

Hyakunen no
Keshiki wo niwa no
Ochiba kana

The Garden of the Myōshōji Temple

The garden has a century-old air;
And lo! 'tis strewn with fallen leaves.

Bashō

When Bashō called on his pupil, Abbot Riyū, at his temple, the Myōshōji, in the vicinity of Hikone in the province of Ōmi, the temple was a century old since it had been removed there from its former site.

The temple being already a hundred years old, its garden is perfect, with mossy rocks and stately trees. Moreover, fallen leaves strewn over the garden add to its old world air.

* * * * *

A hundred years and more,
Each year has cast its withered leaves
My little garden o'er.

Trans. by William N. Porter

[116]

雪丸げ

君火をたけ よき物見せん 雪丸げ

芭　蕉

Yuki-Maroge

Kimi hi wo take
Yoki mono misen
Yuki-maroge

A Ball of Snow

Friend, make a fire. I'll let you see
Something lovely—a ball of snow.

Bashō

This verse was addressed to Sora, a faithful pupil and friend of Bashō, who lived in the immediate neighbourhood of his hut in Fukagawa. Sora called morning and evening to assist him in domestic work. One snowy evening he called as usual. The poet, who, like a little boy, had been playing with the snow in his garden, was much delighted. "So glad to see you, Sora!" said he playfully, "Would you make a fire and prepare tea? I have something nice to show you. What do you guess it is? Why, it is a beautiful big ball of snow." Probably such a remark was turned into the above humorous verse, which, though it is a trifling piece, is interesting as a spontaneous manifestation of the innocent poet's affectionate feelings toward his pupil.

[117]

旅 に 病 で

旅に病で 夢は枯野を かけめぐる

芭 蕉

Tabi ni Yande

Tabi ni yande
Yume wa kareno wo
Kake meguru

Taken Ill While Travelling

(A) **I'm taken ill while travelling;**
And my dreams roam o'er withered moors.

(B) **Taken ill on my travels,**
My dreams roam over withered moors.

Bashō

I have spent almost all my life in travelling. Now I am taken ill on my journey, but my dreams, carrying my soul on them, travel freely like birds. Every spot they convey me to is a desolate, withered moor. I am truding over withered moors in my travelling attire. Now I find myself on a moor of Owari Province, then on a moor of Mino Province.

This verse spontaneously reveals Bashō's habitual mood as an itinerant poet, who was quite content with his wandering life, thoroughly absorbed in the contemplation of nature, and heartily enjoyed a life of loneliness and refinement. It is a beautiful poem with a powerful rhythm and a bold figure of speech. I highly appreciate the personification of "dreams." "My dreams roam......," not "I roam in dreams," is a supreme expression.

* * * * *

Ta'en ill while journeying, I dreamt
I wandered o'er a withered moor.

Trans. by Basil Hall Chamberlain

At midway of my journey fallen ill,
To-night I fare again,
In dream, across a desert plain.

Trans. by Curtis Hidden Page

Lying ill on journey,
Ah, my dreams
Run about the ruin of fields.

Trans. by Yone Noguchi

Nearing my journey's end,
In dreams I trudge the wild waste moor,
And seek a kindly friend.

Trans. by William N. Porter

On a journey ta'en ill —
My dream a dried-up plain,
Through which I wander.

Trans. by Glenn Shaw

Tombé malade en voyage,
En rêve, sur une plaine déserte
Je me promène!

Traduits par Michel Revon

[118]

近 江 八 景

七景は 霧に隠れて 三井の鐘

芭　蕉 (?)

Ōmi Hakkei

Shichikei wa
Kiri ni kakurete
Mii no kane

The Eight Views of Ōmi

The seven views deep hidden in the mist
The evening bell of the Mii Temple booms.

Bashō (?)

Lake Biwa in Ōmi Province, the largest lake in Japan, is noted for the so-called *Ōmi Hakkei* or the "Eight Views of Ōmi," which are the Autumn Moon seen from Ishiyama (石山秋月), the Evening Snow on Hirayama (比良暮雪), the Blaze of Evening at Seta (瀬田夕照), the Evening Bell of Miidera (三井晩鐘), the Boats Sailing Back from Yabashi (矢橋歸帆), a Bright Sky with a Breeze at Awazu (粟津晴嵐), the Rain by Night at Karasaki (唐崎夜雨) and the Wild Geese Alighting at Katata (堅田落雁).

A man of Ōmi Province, tradition says, once asked Bashō to write a *haiku* dealing with the "Eight Views of Ōmi." It was perhaps the hardest task that has ever embarrassed any poet; why, even mentioning the names of the "Eight Views" would require at least sixty syllables! After a few moments' reflection, the resourceful poet composed the above verse, which astonished the Ōmi man.

* * * * *

O Temple Bell of Mii!
Thy soothing sound
Now hides behind the haze
Those seven lovely views.

Trans. by Gonnosuke Komai

西　鶴 (姓—井原)
元祿六年歿　享年五十二
Saikaku (surname, Ibara)
A novelist and a poet; Sō-in's
pupil in *haikai* (1641–1693)

[119]

更　衣

長持に 春ぞくれ行く 更衣

西　鶴

Koromo-gae

Nagamochi ni
Haru zo kure-yuku
Koromo-gae

The Change of Garments

At the change of garments,
Spring disappears into the chest.

Saikaku

In most books *Haru zo kure-yuku* is misspelt *Haru kakure-yuku.*

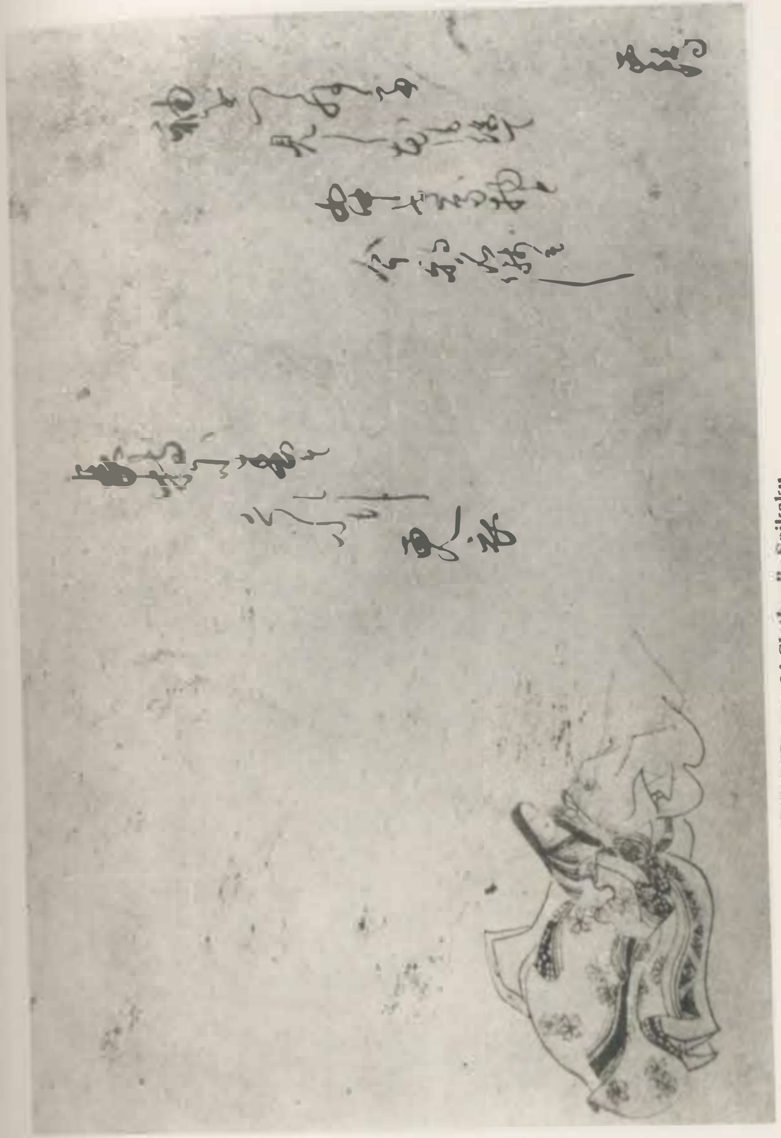
In Old Japan on the first of April of the lunar calendar (the present May), spring suits were changed for summer suits and the heavier clothes were stowed away in long chests. This custom was called *koromo-gae* or "the change of garments."

When spring garments were changed for summer ones, the merry, beautiful spring came to a close and the hot summer set in; in other words, "Spring disappeared into the long chest"—a witty, humorous conceit, typical of Saikaku, who was a greater novelist than *haijin.*

* * * * *

A change of garments, and the spring
Goes into hiding in the chest.

Trans. by Basil Hall Chamberlain



"The Change Of Clothes"—Saikaku
Picture and handwriting by the poet

[120]

けふの月

鯛は花は 見ぬ里もあり けふの月

西 鶴

Kyō no Tsuki

Tai wa hana wa
Minu sato mo ari
Kyō no tsuki

To-night's Moon

Some villages have no sea-breams, no flowers;
But to-night's moon is seen in all villages.

Saikaku

There may be some villages which cannot taste the sea-bream, the nicest of fish, or cannot enjoy the sight of cherry-blossoms, the most beautiful of flowers; but the charming blessing of the harvest moon is enjoyed impartially by all the villages throughout Japan.

[121]

辭 世

浮世の月 見過しにけり 末二年

西 鶴

Jisei

Ukiyo no tsuki
Misugoshi ni keri
Sue ninen

The Death Verse

I have enjoyed the harvest moon
Two extra years in fleeting life.

Saikaku

In Japan a man's allotted life is counted as fifty years. Therefore Saikaku, who lived to the age of fifty-two, considered his last two years to be extra ones.

A *jisei* (辭世) or "death verse" was written on the death-bed by a person of literary taste: a custom of Old Japan.

素　堂（姓一山口）
享保元年歿　享年七十五
Sodō (surname, Yamaguchi)
A native of Kai Province; lived in Yedo; Kigin's pupil (1641–1716)

[122]

春

宿の春　何もなきこそ　何もあれ

素　堂

Haru

Yado no haru
Nani mo naki koso
Nani mo are

Spring

In my hut, this New Year time, there's nothing,
Which means that in it there is everything.

Sodō

The New Year has called at my hut. But in it there is nothing appropriate to the season. Ah! I am wrong. That there is nothing is after all the same as that there is everything, and therefore I can feel the joy of Spring all the same.

The paradox means that a man's happiness does not depend so much on outward circumstances as on his attitude toward them. This verse well mirrors the sentiments of a poet who is indifferent to worldly pleasures.

[123]

燒　石

夕立に　燒石凉し　淺間山

素　堂

Yakeishi

Yūdachi ni
Yakeishi suzushi
Asama-yama

Lava

A summer shower having passed,
How cool the lava on Mount Asama!

Sodō

Asama-yama (8,280 ft.) near Karuizawa in Shinano Province is the largest active volcano in Japan.

The volcano loomed terrible with its column of smoke, its colourless grasses and ugly lava burning hot to the touch in the summer sun. Suddenly came a heavy shower and soon passed over. Then, what a change! The drenched lava was cool and refreshing and the mountain looked smiling. A delightful verse.

[124]

我　　影

我をつれて　我かげ歸る　月見かな

素　堂

Waga Kage

Ware wo tsurete
Waga kage kaeru
Tsukimi kana

My Shadow

What a bright harvest moon!
My shadow walks home with me.

Sodō

The poet is walking home in the bright beams of the harvest moon. His shadow is cast on the ground in front of him. In other words, his shadow is walking home accompanied by him. An exquisite night scene!

[125]

胡蘿蔔(にんじん)の花

たれか見ん　櫻の頃の　野人蔘

素　堂

Ninjin no Hana

Tare ka min
Sakura no koro no
Noninjin

The Wild Carrot Flowers

Who cares to look at the wild carrot flowers
When the cherry-blossoms are in their glory?

Sodō

[126]

西　　瓜

西瓜ひとり　野分を知らぬ　あしたかな

素　堂

Suika

Suikwa hitori
Nowaki wo shiranu
Ashita kana

The Water-Melon

The water-melons alone sit serene,
Quite unaware of last night's storm.

Sodō

Ashita as a poetic expression means "morning," while it means "to-morrow" as a colloquial word.

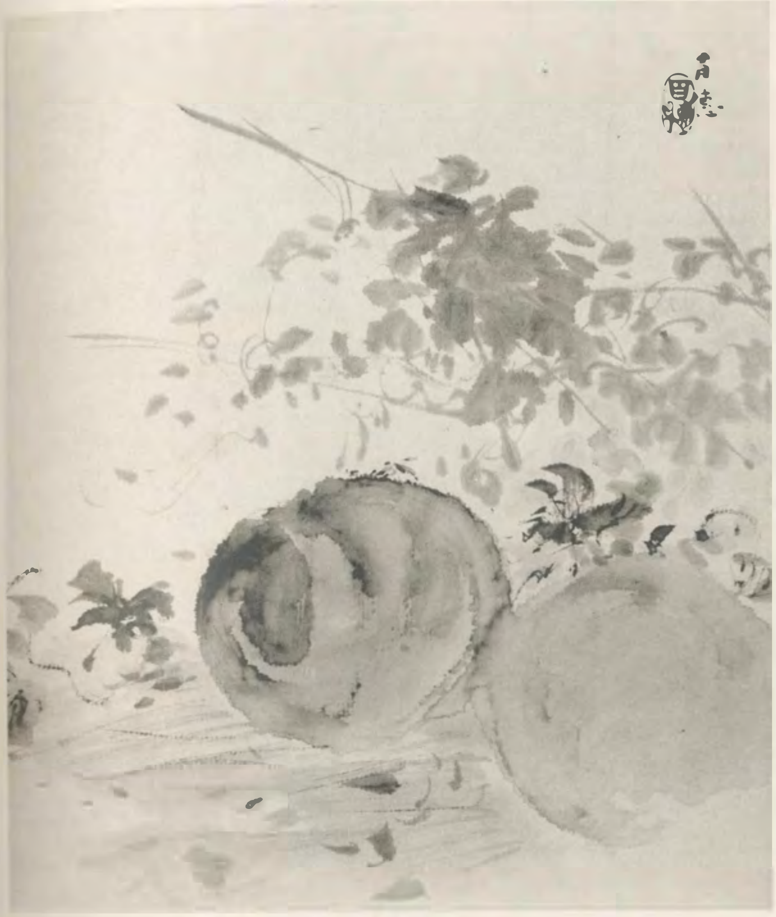
Last night there was a tempest working devastation all round. But this morning the water-melons alone are sitting calm and uninjured, as if they knew not of the storm.

來　山（姓一小西）
享保元年歿　享年六十三
Raizan (surname, Konishi)
An Ōsaka man and Sō-in's
pupil (1653–1716)

[127]

大阪も大阪まん中に住んで
お奉行の 名さへ覺えず 年暮れぬ

來　山



Water-Melons After A Tempest
By Hyakusui

Ōsaka mo Ōsaka Mannaka ni Sunde

O-Bugyō no
Na sae oboezu
Toshi kure nu

Even Living in the Very Heart of Ōsaka

The year had gone before I learned the name
Of His Excellency the Governor.

Raizan

The *Bugyō* of Ōsaka was its Mayor, invested with executive and judicial powers.

The poet was so much absorbed in a life of solitary culture that he did not learn even the name of the chief magistrate of Ōsaka, although he lived in its very heart.

[128]

白　魚

白魚や　さながら動く　水の{魂／色}

來　山

Shira-uwo

Shira-uwo ya
Sanagara ugoku
Mizu no {tama / iro}

The Whitebait

The whitebait looks as if
The {soul / colour} of the water moves.

Raizan

Of the two readings of the last line, *tama* (魂) or "soul" is superior to *iro* (色) or "colour."

The *shira-uwo*, a kind of whitebait, is a lovely, transparent, small fish valued as food. This verse is quite a masterpiece.

[129]

愛兒を失ひて

春の夢 氣の違はぬが 恨めしい

來山

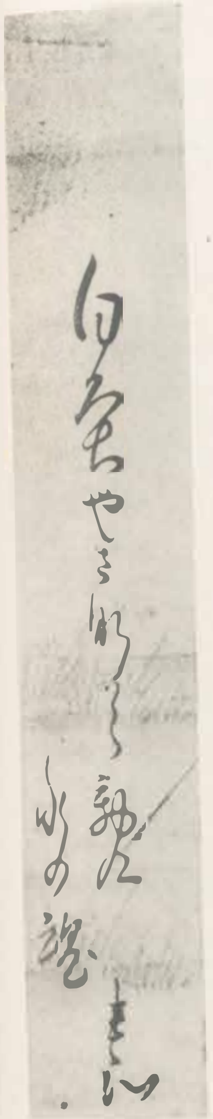
Aiji wo Ushinaite

Haru no yume
Ki no chigawanu ga
Urameshii

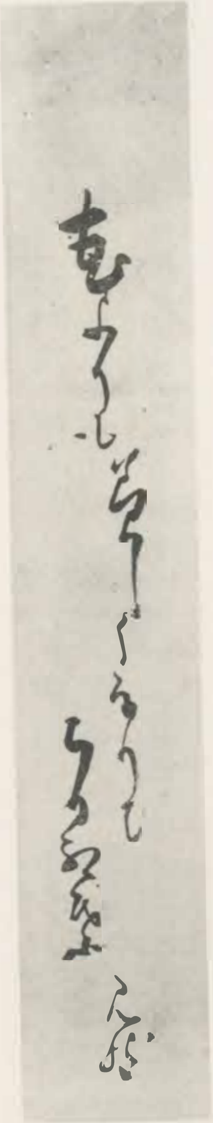
On the Death of a Beloved Child

Life is fleeting as a spring dream.
What a pity I haven't gone mad!

Raizan



"The Whitebait"—Raizan
Penned by the poet



"Maple Leaves"—Kenryu
(i. e. Shiko)
Penned by the poet
(*See P. 309*)

Alas! my son is dead. How short and sweet his life was! It was as brief as a spring night' dream. If I had gone mad, I should not be conscious of this sorrow.

Remember that in Japanese literature fleeting life is often likened to a spring night's dream. Here it is especially appropriate.

[130]

櫻さく

花さいて 死とむないが 病哉

來山

Sakura Saku

Hana saite
Shini tomu nai ga
Yamai kana

Cherry-Blossoms Come Out

The cherry-blossoms coming out,
I hate to die; but ah! I'm ill.

Raizan

The poet had been seriously ill and was quite prepared for death; but on the appearance of cherry-blossoms, ardent longings for Nature seized his mind and he hated to die.

言水 (姓—池西)
享保七年歿　享年七十三
Gonsui (surname, Ikenishi)
A native of Nara; Shigeyori's
pupil (1649–1722)

[131]

木枯

木枯の　果はありけり　海の音

言水

Kogarashi

Kogarashi no
Hate wa ari keri
Umi no oto

The Bleak Wind

The raging bleak wind died away,
Till it remained as the sound of the sea.

Gonsui

It was in early winter. All day long a bleak wind raged, as if it would blow for ever. In the evening a sound of sea waves began to be heard. The wind had abated. The roar of the sea grew louder by degrees until the sound of the wind was entirely swallowed in the sound of the sea. The wind had died away.

This verse was so popular in the poet's day that he acquired the nickname of "Kogarashi no Gonsui," or "Gonsui of the Bleak Wind."

[132]

風鈴

吹かぬ日の　風鈴は蜂の　やどりかな

言水

Fukanu hi no
Fūrin wa hachi no
Yadori kana

A Wind-Bell

A wind-bell on a windless day
Is just a shelter for the bees.

Gonsui

A *fūrin* (風鈴) or "wind-bell" is a tiny bell about an inch in height, whose office it is to produce a delightfully cool wind by the action of its tongue, swayed by a long strip of artistic stiff paper often inscribed with a verse, which flutters gently in the wind. Such bells are often hung on the eaves in summer by people of refined taste.

The wind-bell which does not ring on a windless day gives a shelter for bees.

[133]

嵯峨にて

淺ましや　蟲なく中に　尼一人

來山

Saga Nite

Asamashi ya
Mushi naku naka ni
Ama hitori

At Saga

How melancholy! A nun stands alone,
Amid the insects sadly chirruping.

Raizan

The village of Saga near Kyōto is noted for its many Buddhist temples and convents.

What a pathetic picture! a nun walking alone in an antumn field, where insects are chirruping sadly.

鬼　貫（姓一上島）
元文三年歿　享年七十八
Onitsura (surname, Kamijima)
A native of Itami; Sō-in's pupil
(1660–1738)

[134]

園　城　寺

花散つて　又しづかなり　園城寺

鬼　貫

Onjō-Ji

Hana chitte
Mata shizuka nari
Onjō-ji

The Onjōji Temple

The cherry-flowers having gone,
Onjōji Temple is quiet again.

Onitsura

In the cherry-blossom season, the temple was crowded with flower-viewers and worshippers. On the disappearance of the flowers, the temple was restored to its former atmosphere of quietude and holiness.

The Onjōji Temple, near Lake Biwa, is the same as the Miidera Temple mentioned above. The "Miidera Temple" is its popular name.

[135]

名　月　と　亡　兒

此秋は　膝に子の無き　月見かな

鬼　貫

Meigetsu to Bōji

Kono aki wa
Hiza ni ko no naki
Tsukimi kana

The Harvest Moon and a Dead Child

Alas! I view this autumn's moon
Without my baby on my lap.

Onitsura

[136]

花　　見

骸骨の　上を裝ふて　花見かな

鬼　貫

Hanami

Gaikotsu no
Ue wo yosōte
Hanami kana

Flower-Viewing

The people view the cherry-bloom,
Their skeletons wrapt in rich silks.

Onitsura

In the cherry-blossom season all people, high and low, young and old, rich and poor, go flower-viewing, dressed in their finest clothes. Under the flowers some of them dance and others drink and sing. Each and all give themselves up to merriment. But alas! under their fineries are to be found their ghastly skeletons. To-day's joy will turn to-morrow's sorrow. Death comes to all. Life is an empty dream.

This verse, although very famous, seems to be of little value.

* * * * *

Oh! flower-gazers, who have decked
The surface of their skeletons!

Trans. by Basil Hall Chamberlain

De leurs squelettes
Le dessus ayant couvert,
Contemplation des fleurs!

Traduits par Michel Revon

[137]

更　　衣

戀のない　身にも嬉しや　更衣

鬼　貫

Koromo-gae

Koi no nai
Mi nimo ureshi ya
Koromo-gae

The Change of Garments

Even I who have no sweetheart
Rejoice at the change of garments.

Onitsura

[138]

鶯

鶯や 音を入れてただ 青い鳥

鬼　貫

Uguisu

Uguisu ya
Ne wo irete tada
Aoi tori

The Nightingale

The nightingale, ceasing to sing,
Is nothing, alas, but a green bird.

Onitsura

The *uguisu* or Japanese nightingale is the sweetest of Japanese songsters, but it is not particularly beautiful to look at. It sings sweetly in February and March; and although it sometimes twitters in summer and even in winter, its notes are not then sweet. Therefore the nightingale is generally said to cease to sing in early summer.

[139]

行　水

行水の 捨てどころなき 蟲の聲

鬼　貫

Gyōzui

Gyōzui no
Sute dokoro naki
Mushi no koe

Bath Water

Nowhere can I throw away the bath water,
Insects singing sweetly all around.

Onitsura

In most books *naki* is misspelt *nashi*.

In the evening during the hottest time of summer, common people, particularly country people, often take a hot bath in small tubs in the open air. *Gyōzui* means this custom and the bath water too.

When summer is advanced and autumn draws near, insects are heard to chirrup sweetly in gardens and fields.

One evening the poet had taken his open air bath and was about to throw away the water. But insects were singing sweetly all round in the grasses and under the trees, so he was puzzled where to throw the water away, lest he might hurt the charming singers.

A beautiful verse, perhaps the best of Onitsura's *haiku*.

[140]

冬　と　夏

冬はまた 夏がましじやと ｛言はれけり
　　　　　　　　　　　　 ｛いひにけり

鬼　貫

Fuyu to Natsu

Fuyu wa mata
Natsu ga mashi ja to
{Iware keri
{Ii ni keri

Winter and Summer

In winter men say,
Summer is better.

Onitsura

Iware keri and *iini keri* mean the same thing.
A didactic verse of little value.

* * * * *

While it's summer people say
Winter is the better season.
Such is human reason!

Trans. by Curtis Hidden Page

And in the summer, folks opined
That winter was to be preferred.

Trans. by Basil Hall Chamberlain

The last line of Page's translation is quite superfluous. This translation, minus the last line, is excellent, though the seasons' names are transposed.

L'été, de nouveau:
" L'hiver est préférable,"
Disait-on.

Traduits par Michel Revon

[141]

け ふ の 月

筆とらぬ 人もあらうか けふの月

鬼 貫

Kyō no Tsuki

Fude toranu
Hito mo arōka
Kyō no tsuki

To-night's Moon

Can there be anybody who
Won't write on to-night's moon?

Onitsura

The poet wonders if there can be any man of refinement who will not write a verse in praise of the bright harvest moon to-night.

[142]

あ の 山

あの山も けふのあつさの 行方哉

鬼 貫

Ano Yama

Ano yama mo
Kyō no atsusa no
Yukue kana

That Mountain

That mountain, too, is where
To-day's great heat has gone.

Onitsura

[143]

春　の　雨

状見れば　江戸も降りけり　春の雨

鬼　貫

Haru no Ame

Jō mireba
Yedo mo furi-keri
Haru no ame

Spring Rain

Ah! I see from this letter that
The spring rain fell in Yedo, too.

Onitsura

A letter from a friend at Yedo tells that spring rain fell there too.

This seemingly meaningless verse mirrors well the sentiments of a Japanese poet, who considers spring rain one of the attractions of the season.

[144]

師弟のむすびせまほしくいはれし人に

花のない　木による人ぞ　たゞならね

鬼　貫

Shitei no Musubi sema-hoshiku Iwareshi Hito ni

Hana no nai
Ki ni yoru hito zo
Tada nara-ne

To a Man who Asks me to be His Teacher

Ah! he is not a common man,
Who turns to a flowerless tree.

Onitsura

"A flowerless tree" means the poet himself.

A man who would take lessons from a poet of my little ability must be a man of wisdom.

Onitsura praises himself by praising his pupil-to-be.

[145]

水　鳥

水鳥の　重たく見えて　浮にけり

鬼　貫

Mizutori

Mizutori no
Omotaku miete
Ukini keri

The Waterfowl

The waterfowl looks heavy,
Yet lo! it floats on water.

Onitsura

[146]

蜘 蛛 の 巣

蜘蛛の巣は あつきものなり 夏木立

鬼 貫

Kumo no Su

Kumo no su wa
Atsuki mono nari
Natsu-kodachi

Cobwebs

How hot the cobwebs look,
Hanging on summer trees!

Onitsura

[147]

名 月

野も山も 晝かとぞ首の だるくこそ

鬼 貫

Meigetsu

No mo yama mo
Hiru ka tozo kubi no
Daruku koso

The Harvest Moon

The fields and hills looked clear as day;
I watched the moon till my neck ached.

Onitsura

蕉 門 の 十 哲

The Ten Great Disciples of Bashō

I

其 角（姓一寶井）
寶永四年歿 享年四十七
Kikaku (surname, Takarai)
A native of Yedo; a physician's son; a teacher of *haikai* by profession (1660–1707)

[148]

稲　妻

稲妻や　きのふは東　今日は西

其　角

Inazuma

Inazuma ya
Kinō wa higashi
Kyō wa nishi

Lightning

(A) **Yesterday it lightened east;**
Lo! to-day it lightened west.

(B) **The lightning was east yesterday;**
Lo! it was west to-day.

Kikaku

Some commentators interpret this verse as a simple realistic description, while others consider it to be a symbolic poem suggesting the transiency of life At any rate, it is an interesting *haiku.*

[149]

観心寺の牡丹

楠の　鎧ぬがれし　ぼたん哉

其　角

Kwanshin-ji no Botan

Kusunoki no
Yoroi nugareshi
Botan kana

The Peonies of the Kwanshin-ji Temple

Oh, beautiful peonies!—for love of which
Even Kusunoki took off his armour.

Kikaku

The Kwanshinji Temple, at Hino-o, in the province of Kawachi, has been famous for beautiful peonies from ancient times. It was the family temple of Kusunoki Masashige, who is celebrated for his unswerving loyalty to the Southern Court. After he committed *harakiri* at the Battle of Minatogawa, his head was buried in the precincts of the temple.

The verse means:—Even General Kusunoki, who was busy day and night, fighting for the cause of the Southern Court, removed his armour and enjoyed the sight of these peonies.

[150]

笠の雪

我雪と　思へば輕し　笠の上

其　角

Kasa no Yuki

Waga yuki to
Omoeba karushi
Kasa no ue

The Snow on My Hat

The snow upon my hat
Feels light, being mine own.

Kikaku

Snow is falling thickly and its silver flakes have accumulated on my hat. Since they are mine, they do not feel heavy but rather light and delightful.

This verse is very famous in connection with an *utazawa* or popular ditty which has adopted this verse, slightly altered, for its opening lines:—

Waga mono to omoeba karushi kasa no yuki

我が物と おもへば輕し 傘の雪

These lines, being exactly the same in meaning as the *haiku*, cannot be translated differently from the above rendering, except that *kasa* (傘) in the ditty means a large Japanese umbrella while *kasa* (笠) in the verse means a large hat like a cardinal's hat.

The subject of the *haiku* is not an actual experience but refers to a picture of Su Ton P'o (蘇東坡), a great Chinese man of letters, wearing a large snow-covered hat.

* * * * *

On my head-gear
Without plaint I bear
My snow load of care.

Trans. by Hidesaburō Saitō

[151]

初　雪

初雪や 内に居さうな 人は誰

其　角

Hatsuyuki

Hatsuyuki ya
Uchi ni isōna
Hito wa tare

The First Snow

'Tis the first snow! Who is likely
To stay indoors?

Kikaku

It is the first snowfall! I wonder if there can be anybody who stays indoors, quite indifferent to the charming sight. A commonplace verse.

* * * * *

'Tis the first snow,
Yet some one is indoors —
Who can it be?

Trans. by W. G. Aston

[152]

冬の蠅

憎まれて ながらふる人 冬の蠅

其角

Fuyu no Hai

Nikumarete
Nagarōru hito
Fuyu no hai

The Winter Fly

He is a winter fly,
Who is hated and yet lives long.

Kikaku

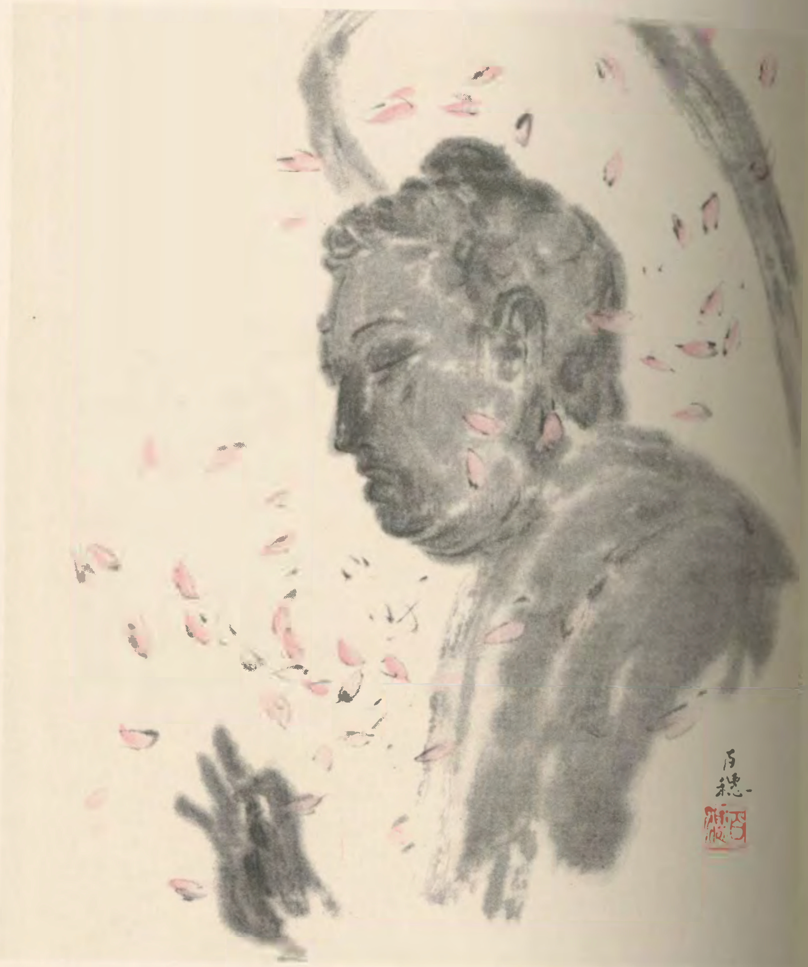
A commonplace conceit.

[153]

花の雪

大佛 膝埋むらん 花の雪

其角



Great Buddha In Cherry-Flowers

By Hyakusui

Hana no Yuki

Ōbotoke
Hiza uzumu-ran
Hana no yuki

The Snow of Cherry-Flowers

Ah! the snow of cherry-flowers
Will bury the great Buddha's lap.

Kikaku

大佛 is pronounced *Daibutsu* in the present day but in ancient times it was often pronounced *Ōbotoke*.

Behold! in the spring breeze cherry-flowers, like snowflakes, are fluttering down all around. Their crystal petals will soon bury the lap of the great image of Buddha.

[154]

江 戸 の 春

鐘一つ 賣れぬ日はなし 江戸の春

其 角

Yedo no Haru

Kane hitotsu
Urenu hi wa nashi
Yedo no haru

Yedo in Spring

During the spring in great Yedo
Not a day passes but a temple bell is sold.

Kikaku

" A temple bell is sold " means that a new temple-bell is sold by a bell-maker.

During the springtime great Yedo is so prosperous in business that not a day passes on which at least one temple bell is not sold. Of course this is an exaggerated statement of the zenith of prosperity the Shōgun's capital enjoyed in those peaceful days. No mediocre poet would conceive of the sale of an expensive and gigantic temple bell as an instance of prosperity. A striking and clever idea typical of the talented Kikaku.

[155]

乞　食

乞食かな　天地を著たる　夏衣

其　角

Kojiki

Kojiki kana
Tenchi wo kitaru
Natsu-goromo

The Beggar

The blessed beggar! He has on
Heaven and earth for summer clothes.

Kikaku

It is a hot summer day. Behold the naked beggar! Having no house to live in, no family to care for, no property to be stolen, no worldly desires to torment him, he is sitting with a contented air in the shade of a great tree, with the blue sky for his canopy and the green grass for his robes. What a free, natural, simple and unrestrained life!

The striking, even subline, language, that gives the reader a delightful shock, striking him dumb, reveals to the full the poet's wonderful poetical powers and brilliant talent.

[156]

鶯　の　初　音

鶯の　身を逆さまに　初音かな

其　角

Uguisu no Hatsune

Uguisu no
Mi wo sakasama ni
Hatsune kana

The Nightingale's First Song

Head down, the nightingale
Is singing its first song.

Kikaku

A nightingale perched on a plum branch, with its head downward, is sweetly singing the first song since its arrival in the spring.

A simple realistic description of the sweet songster in an uncommon posture.

[157]

初　雪

初雪は 盆にもるべき ながめ哉

其　角

Hatsu-yuki

Hatsu-yuki wa
Bon ni moru beki
Nagame kana

The First Snow

The first snow is so beautiful,
I'd heap a tray with some of it.

Kikaku

[158]

冬 の 案 山 子

冬來ては 案山子にとまる 烏哉

其　角

Fuyu no Kagashi

Fuyu kite wa
Kagashi ni tomaru
Karasu kana

The Winter Scarecrow

The winter having come,
On scarecrows perch the crows.

Kikaku

The autumn harvest is over and winter has come. The scarecrows left unremoved in the cropped rice-fields stand in a sorry plight and have no duty to do; and some crows are perched on them.

A realistic sketch of a dreary scene in winter.

[159]

蟀　泣　く

猫に食はれしを 蟀の妻は すだくらん

其　角

Kōrogi Naku

Neko ni kuwareshi wo
Kōrogi no tsuma wa
Sudaku ran

The Cricket Wails

Perchance the cricket is bemoaning
Her husband eaten by a cat.

Kikaku

This verse consists of twenty-one syllables—a redundancy seldom found in ancient *haiku*—but its rhythm is smooth.

A touching fantasy.

[160]

鳴　子　引

阿呆とは 鹿も見るらん 鳴子引

其　角

Naruko-Hiki

Ahō to wa
Shika mo miru ran
Naruko-hiki

The Bird-Clapper Man

Even deer may deem him a fool —
The puller of a bird-clapper.

Kikaku

A peasant who pulls a bird-clapper, a kind of scarecrow, to frighten birds away, may seem a fool even to deer.

A humorous fantasy.

[161]

踊

一長屋 錠をおろして 踊哉

其　角

Odori

Hito-nagaya
Jō wo oroshi te
Odori kana

The Dance

The folk of a tenement-house
Locked up their rooms and joined in a dance.

Kikaku

Open-air dances are held mainly by country people on the nights of July 13, 14, and 15—the Buddhist All Souls' Days—for the consolation of the dead. These dances are called "*Bon* dances."

All the members of the families who live in a tenement-house go away from their rooms and join in a *Bon* dance.

An interesting verse depicting the care-free, easy-going life of lower-class people.

[162]

名　月

名月や 疊の上に 松の影

其　角

Meigetsu

Meigetsu ya
Tatami no ue ni
Matsu no kage

The Bright Moon

What a beautiful moon! It casts
The shadow of pine boughs upon the mats.

Kikaku

The harvest moon is shining brightly. Behold! on the white mats of the poet's room is cast the shadow of the fantastic boughs of a pine tree growing in the garden.

One of the best known *haiku* of Kikaku.

[163]

郭　　公

夢にくる 母をかへすか 郭公

其　角

Hototogisu

Yume ni kuru
Haha wo kaesu ka
Hototogisu

The Night Cuckoo

Oh, cuckoo, did you cry to drive away
My mother who was coming in my dream?

Kikaku

Kikaku's mother died when he was twenty-seven years old, and he often dreamed of her. One dawn, as usual, he was dreaming a delightful dream of her when a cuckoo's shrill cries suddenly broke his dream to his great disappointment.

[164]

蟬

隣から 此木憎むや 蟬の聲

其　角

Semi

Tonari kara
Kono ki nikumu ya
Semi no koe

Cicadas

Perchance my neighbours hate this tree,
On which cicadas cry aloud.

Kikaku

Probably there was a great tree in Kikaku's garden, and cicadas perched on it and cried loudly, which seemed to add to the intensity of the summer heat. In consequence perhaps his neighbours hated the tree.

A commonplace verse.

[165]

悼　工　齋

其人の 鼾さへなし 秋の蟬

其　角

Kōsai wo Itamu

Sono hito no
Ibiki sae nashi
Aki no semi

An Elegy on Kōsai

The autumn cicadas cry loud;
But ah! we can not hear even his snores.

Kikaku

Kōsai was a pupil of Bashō and a friend of Kikaku.

A spontaneous exclamation of the grief-stricken poet.

[166]

舟 中 よ り

無い山の 富士に並ぶや 秋の暮

其 角

Shūchū Yori

Nai yama no
Fuji ni narabu ya
Aki no kure

From Aboard a Boat

Lo! mountains all unseen before come into sight
Beside Fuji, this autumn eve.

Kikaku

This is a distant view of Mount Fuji from a boat off Shinagawa, in the immediate vicinity of Tōkyō.

One autumn evening when the atmosphere was perfectly clear, small mountains which were usually invisible entered the poet's field of vision beside Mount Fuji.

[167]

夕 だ ち

夕だちや 家をめぐりて 啼く家鴨

其 角

Yūdachi

Yūdachi ya
Ie wo meguri-te
Naku ahiru

A Summer Shower

A summer shower having come,
The ducks run quacking round the house.

Kikaku

A summer shower has come on a sudden. Dozens of ducks which played about the house were startled and ran round it quacking loudly. This realistic description of an actual scene is vivid enough to convey the quacking to the reader's mind's ear. All commentators unite in admiring the power of this verse.

[168]

雨 蛙

雨蛙 芭蕉にのりて 戦ぎけり

其 角

Ama-gaeru

Ama-gaeru
Bashō ni nori-te
Soyogi keri

A Tree-Frog

See how a tree-frog is swaying,
Perched on a banana leaf.

Kikaku

What a refreshing scene!—a tiny green frog swaying on a large graceful banana leaf waving in a fragrant breeze of early summer. Remember that all frogs are considered by Japanese poets to be sweet to listen to and beautiful to look at. They are a favourite subject of Japanese artists.

[169]

櫻

文は跡に 櫻さし出す 使かな

其角

Sakura

Fumi wa ato ni
Sakura sashidasu
Tsukai kana

Cherry-Blossoms

The messenger, before giving the note,
Handed me branches of cherry-blossoms.

Kikaku

Two or three branches of beautiful cherry-blossoms, accompanied by a letter, were brought to the poet by a messenger from the Myōkyō-Bō, a Buddhist temple at Ueno. The quick-witted messenger, instead of handing him the note first, as would be done by an ordinary messenger, handed him the cherry-branches first and then the note.

"跡に" ought to have been written "後に."

A delightful verse—a typical example of artless art.

[170]

夕　涼　み

夕涼み よくぞ男に 生れける

其角

Yūsuzumi

Yūsuzumi
Yokuzo otoko ni
Umare keru

Enjoying the Evening Cool

I am enjoying th' evening cool.
How lucky I was born a man!

Kikaku

In order to realize the full significance of this verse it is necessary to know that in Japan from olden times men have been allowed much greater freedom in the matter of garments and etiquette than has been permitted to women. When enjoying the evening cool in summer, common men often sit down on the mat cross-legged and half naked, sometimes entirely naked, while women, properly dressed, sit down respectfully. The poet congratulates himself on his good luck in having been born a man, who can enjoy the evening cool in a free and easy posture.

Taking the cool at eve, I do
Rejoice that I was born a man.

Trans. by Basil Hall Chamberlain

[171]

三　日　月

蜻蛉や　狂ひしづまる　三日の月

其　角

Mikazuki

Tombō ya
Kurui-shizumaru
Mika no tsuki

A Quarter Moon

On the rise of a crescent moon,
The dragonflies ceased their mad flight.

Kikaku

蜻蛉 is generally pronounced *tombo* but somethims *tombō*.

The countless dragonflies which were madly darting about in the setting sun have stopped their flight and disappeared somewhere on the rise of a slender crescent.

[172]

蚤　の　跡

きられたる　夢はまことか　蚤の跡

其　角

Nomi no Ato

Kirare-taru
Yume wa makoto ka
Nomi no ato

A Flea-Bite

Was the dream real, that I was cut down?
Nay, but I saw a flea-bite on me.

Kikaku

* * * * *

Is my dream true? Am I cut down?
Or was I bitten by a flea?

Trans. by Basil Hall Chamberlain

The Ten Great Disciples of Bashō

II

嵐　雪（姓—服部）
寶永四年歿　享年五十四

Ransetsu (surname, Hattori)
A samurai of lower rank; later a Buddhist priest: a native of Enami in Awaji Province (1653–1707)

[173]

元　　日

元日や　晴れて雀の　物がたり

嵐　雪

Gwanjitsu

Gwanjitsu ya
Harete suzume no
Monogatari

New Year's Day

The sky has cleared on New Year's Day,
And sparrows chatter merrily.

Ransetsu

On New Year's Day, the happiest and most sacred day, the weather has proved to be exceptionally beautiful. All the people feel joyful, of course, and even little birds seem fo share their joy. The sparrows twitter so lustily that, it seems as if a merry conversation is going on among them.

Quite a beautiful verse with an exceedingly smooth rhythm—appropriate to the occasion.

[174]

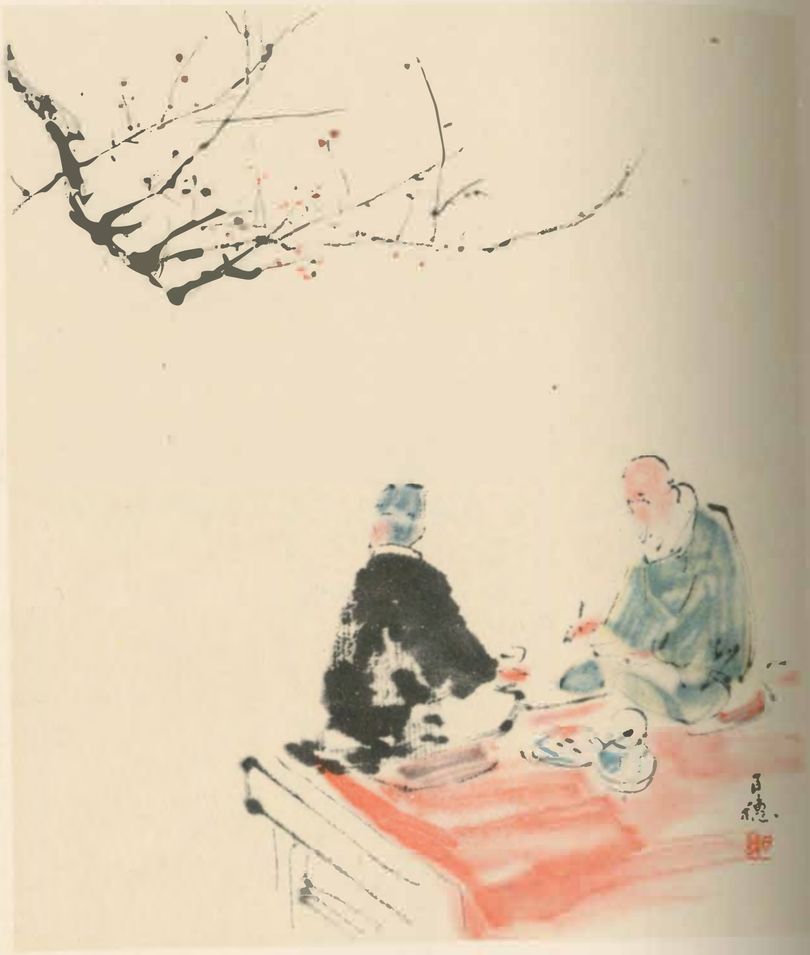
早　春

梅一輪　一輪ほどの　暖さ

嵐　雪

Sōshun

Ume ichirin
Ichirin hodo no
Atataka-sa



Plum-Blossoms
By Hyakusui

Early Spring

The warmth grows by degrees;
One plum-blossom after another blooms.

Ransetsu

The mild warmth of early spring is increasing little by little as the lingering cold of winter recedes. An unmistakable sign of the waxing warmth—the plum-blossoms, the pioneers of spring flowers, are blooming one after another day by day.

The verse is commonplace in content but its beautiful rhetoric and smooth rhythm have made it very famous.

[175]

露　の　玉

草の葉を　遊びありけよ　露の玉

嵐　雪

Tsuyu no Tama

Kusa no ha wo
Asobi-arike yo
Tsuyu no tama

Beads of Dew

Beads of dew, play about
From one grass leaf to another.

Ransetsu

[176]

霞

武藏野の 幅にはせばき 霞哉

嵐 雪

Kasumi

Musashino no
Haba niwa sebaki
Kasumi kana

The Haze

The haze is too narrow
To fill the Musashino Plain.

Ransetsu

The Musashino Plain was in ancient times so wide a tract of land that, as poets sing, even the moon rose from and set among its grasses.

Now a picturesque spring haze is floating over the extensive plain with few hamlets, but it is not wide enough to fill the entire area of the field.

The purpose of the verse is to emphasize the size of the plain. The verse does not seem to have a high value.

[177]

け ふ の 月

海も山も 坊主にしたり けふの月

嵐 雪

Kyō no Tsuki

Umi mo yama mo
Bōzu ni shitari
Kyō no tsuki

The Moon of To-night

The moon of this night makes
All fields and mountains bald.

Ransetsu

The harvest moon bathes the fields and mountains in such a flood of bright beams that they all look quite naked.

[178]

天 の 川

眞夜中や ふりかはりたる 天の川

嵐 雪

Ama-no-gawa

Mayonaka ya
Furikawari taru
Ama-no-gawa

The Heaven's River

(The Milky Way)

'Tis dead of night. Behold the Milky Way;
Its situation is entirely changed.

Ransetsu

Gazing up at the firmament at midnight, the poet is surprised to find the Milky Way in a situation entirely different from that in which he saw it earlier.

A manifestation of the poet's pious wonderment toward a solemn mystery of the heavens.

[179]

加茂河原の夕涼み

來る水の　行く水洗ふ　涼み哉

嵐　雪

Kamo-gawara no Yūsuzumi

Kuru-mizu no
Yuku-mizu arō
Suzumi kana

Cooling in the Kamo River-Bed

I enjoy the cool. The coming water
Washes the departing water.

Ransetsu

This was composed extempore when the poet cooled himself at the bed of the Kamo River, which flows through the east of Kyōto. Below the bench the crystal water is rippling slowly and softly over the bed of pebbles. The coming water flows after the departing water as if washing it. The beholder is filled with a refreshing feeling.

A beautiful verse with a delightful rhythm.

[180]

名　　月

青空に　松をかいたり　今日の月

嵐　雪

Meigetsu

Aozora ni
Matsu wo kaitari
Kyō no tsuki

The Harvest Moon

At dusk the harvest moon
Paints a pine-tree against the blue.

Ransetsu

On the top of the eastern mountain, a gigantic pine-tree looms in bold relief against the blue sky at dusk. The harvest moon peering above the mountain intensifies the eerie silhouette of the pine. A picturesque scene. The bold statement, "*Paints* a pine tree," is unique.

[181]

黄　菊　と　白　菊

黄菊白菊　其ほかの名は　なくもがな

嵐　雪

Kigiku to Shiragiku

Kigiku shiragiku
Sono hoka no nawa
Nakumo gana

Yellow and White Chrysanthemums

Yellow and white chrysanthemums;
Would that there were no other names!

Ransetsu

There are many kinds of chrysanthemum, and not a few of them are beautiful, of course; but the poet is quite content with two kinds, the yellow and the white; indeed, he rather wishes there were no other names, namely no other chrysanthemums.

I have spoken rather disparagingly of this verse in the chapter, "*Haiku* and Epigrams"; but it is generally considered a masterpiece. Even Kikaku is said to have praised it highly. At any rate, it is representative of Ransetsu.

* * * * *

Chrysanthèmes jaunes, chrysanthèmes blancs:
Ah! que je voudrais qu'il n'y eût
D'autres noms que ceux-là!

Traduits par Michel Revon

[182]

名　月

名月や 烟這ゆく 水の上

嵐　雪

Meigetsu

Meigetsu ya
Keburi hai-yuku
Mizu no ue

The Harvest Moon

How brightly the harvest moon shines!
Vapour creeps upon the water.

Ransetsu

The poet is comtemplating the harvest moon at a lake or a great river. In the brilliant moonbeams mist floats upon the water and moves slowly as if crawling. From autumn to early winter vapour often rises from lakes and rivers. An excellent realistic description.

Keburi or *kemuri* (烟) generally means "smoke" and sometimes "vapour," as is exemplified by the following *tanka* in the *Fuboku Shū* (夫木集):—

朝日さす 雪げのけぶり 打ち靡き
吉野の山も 見えず霞める

Asahi sasu　*Yuki-ge no keburi*　*Uchinabiki*
Yoshino-no-yama mo　*Miezu kasumeru*

The vapour curling from the snow
Thawing in the bright morning sun
Is wafted to Mount Yoshino
Till it is quite veiled in the haze.

[183]

飢えたる胡蝶

繪の菊に けさは餓えたる 胡蝶かな

嵐　雪

Uetaru Kochō

E no kiku ni
Kesa wa ue taru
Kochō kana

A Hungry Butterfly

This morn a hungry butterfly
Tries to light on painted chrysanthemums.

Ransetsu

This seems to be a pure fantasy. It is doubtful whether a painting would attract a butterfly, which is possessed of a sharp sense of smell.

[184]

東　山

蒲團著て 寢たる姿や 東山

嵐　雪

Higashi-Yama

Futon kite
Netaru sugata ya
Higashi-yama

Mount Higashi

Lo! Mount Higashi looks
Like a man lying under quilts.

Ransetsu

Higashi-yama is a beautiful, low, flat mountain situated to the east of Kyōto. This rather humorous verse is very famous and generally praised in that it exactly describes the appearance of the mountain.

[185]

薄

嵯峨中の 淋しさくゝる 薄かな

嵐　雪

Susuki

Saga jū no
Sabishi-sa kukuru
Susuki kana

The Pampas Grass

The pampas grass sums up
The lonesomeness of all Saga.

Ransetsu

Saga is a beautiful village situated to the west of Kyōto, as above stated. In the poet's day it was a lonely place sprinkled with Buddhist temples, and pampas grass seems to have abounded there. The pampas grass waving in the autumn wind excites a feeling of melancholy loneliness.

A beautiful verse.

[186]

蟬

あな悲し 鳶にとらるゝ 蟬の聲

嵐　雪

Semi

Ana kanashi
Tobi ni tora-ruru
Semi no koe

A Cicada

How heart-rendering the cry of
A cicada caught by a hawk!

Ransetsu

Who can resist the pathos of this tiny verse?

[187]

歸　　雁

順禮に 打まじり行く 歸雁かな

嵐　雪

Kigan

Junrei ni
Uchi-majiri yuku
Kigan kana

Wild Geese Flying Home

Lo! mingled with the pilgrims,
The wild geese are flying home.

Ransetsu

A picture of two simultaneous processions—a band of Buddhist pilgrims wending their way, chanting hymns, and above them a flock of wild geese flying back northward, crying lonesomely. "Mingled with" is of course a figure of speech.

A picturesque scene in mid-spring.

[188]

辭　　世

一葉散る 咄一葉散る 風のうへ

嵐　雪

Jisei

Hitoha chiru
Totsu hitoha chiru
Kaze no ue

The Death Verse

One leaf flutters down in the wind;
Another leaf drifts down, alas!

Ransetsu

The chilly autumn wind is blowing. Now one leaf flutters down, now another leaf flutters down. Alas! one after another, all the leaves fall down in the wind. This is the common lot of all men.

> "The boast of heraldry, the pomp of power,
> And all the beauty, all that wealth e'er gave,
> Await alike the inevitable hour;
> The paths of glory lead but to the grave."

* * * * *

A leaf whirls down, alackaday!
A leaf whirls down upon the breeze.

Trans. by Basil Hall Chamberlain

A single leaf, in fluttering way —
Alas! a single leaf, in fluttering way,
Floats down the wind to-day.

Trans. by Curtis Hidden Page

The Ten Great Disciples of Bashō

III

丈　草（姓一內藤）
寶永元年歿　享年四十三
Jōsō (surname, Naitō)
Born a samurai of Inuyama Clan, Owari Province; later a Buddhist priest (1661–1704)

[189]

冬　の　月

雪よりは　寒し白髮に　冬の月

丈　草

Fuyu no Tsuki

Yuki yori wa
Samushi shiraga ni
Fuyu no tsuki

The Winter Moon

Colder than snow it is indeed —
The winter moon on my grey hair!

Jōsō

[190]

梟

辻堂に　梟たてこむ　月夜かな

丈　草

Fukuro

Tsujidō ni
Fukuro tatekomu
Tsukiyo kana

An Owl

What a bright moonlit night! An owl
Took refuge in the wayside shrine.

Jōsō

The harvest moon shone so brightly that an owl which had gone astray out of a near-by wood flew into the wayside shrine for shade.

A *tsuji-dō* is a small wayside edifice dedicated to Buddha for the protection of travellers.

[191]

小　　鴨

水底を　見て來た顔の　小鴨かな

丈　草

Kogamo

Mina-zoko wo
Mite kita kao no
Kogamo kana

The Teal

The teal wears such a look as if
It had gazed into the water's depths.

Jōsō

The teal—a small handsome duck—which dived into the water, has come again to the surface with a triumphant look as if it is saying, "Ah! I have been observing the bottom of the water. It was a beautiful sight."

* * * * *

The teal, with face fresh from the sight
Of what below the water lies.

Trans. by Basil Hall Chamberlain

[192]

銀 世 界

野も山も 雪に取られて なにもなし

丈 草

Ginsekai

No mo yama mo
Yuki ni torarete
Nani mo nashi

A Silvery World

The snow has taken all the fields
And hills, and nothing has been left.

Jōsō

As far as eye can reach, the world is covered with a vast silvery sheet. Hill and dale, tree and field, all alike clothed in virgin white. The figure, "The snow has taken" is interesting.

* * * * *

Nothing remaineth; for the snow
Hath blotted out both moor and hill.

Trans. by Basil Hall Chamberlain

[193]

啄 木 鳥

啄木鳥の 枯木さがすや 花の中

丈 草

Kitsutsuki

Kitsutsuki no
Kareki sagasu ya
Hana no naka

The Woodpecker

The woodpecker looks for dead trees
Among the cherry-trees in bloom.

Jōsō

What an unæsthetic bird!

* * * * *

What! mid the flowers the woodpecker
Is seeking out a withered tree.

Trans. by Basil Hall Chamberlain

[194]

雲　雀

朝ごとに 同じ雲雀か 屋根の空

丈　草

Hibari

Asa goto ni
Onaji hibari ka
Yane no sora

The Skylark

Perchance it is the same lark which sings sweetly,
Every morn in the sky above my roof.

Jōsō

[195]

木　の　葉

水底の 岩に落つく 木の葉かな

丈　草

Kono-ha

Mina-zoko no
Iwa ni ochi-tsuku
Konoha kana

The Leaves

The fallen leaves have sunk and settled
Upon a rock below the water.

Jōsō

* * * * *

Behold the leaf that sinks and clings
Below the water to a rock!

Trans. by Basil Hall Chamberlain

[196]

秋　の　蟬

ぬけがらと 並びて死ぬる 秋の蟬

丈　草

Aki no Semi

Nuke-gara to
Narabite shinuru
Aki no semi

An Autumn Cicada

An autumn cicada lies dead
Side by side with its shell cast off.

Jōsō

A melancholy sight.

* * * * *

In autumn a cicada dead
Beside the shell that it cast off.

Trans. by Basil Hall Chamberlain

Autumn. And a cricket's shell—
Beside it, the dead cricket. Well……
Life—and fate.

Trans. by Curtis Hidden Page

Une cigale de l'automne,
Morte à côté
De sa coque vide!

Traduits par Michel Revon

* * * * *

The Ten Great Disciples of Bashō

IV

去　來（姓—向井）
寶永元年歿　享年五十三
Kyorai (surname, Mukai)
A native of Nagasaki; resided
at Kyōto; a Confucianist's son;
a master of *haikai* (1651–1704)

[197]

元　　日

元日や 家にゆづりの 太刀はかむ

去　來

Gwanjitsu

Gwanjitsu ya
Ie ni yuzuri no
Tachi hakan

New Year's Day

It is New Year's Day; I would wear
The sword, an heirloom of my house.

Kyorai

A natural impulse for the poet who was well versed in military arts as well as in literature.

[198]

雪　の　門

應々と　言へど叩くや　雪の門

去　來

Yuki no Kado

Ō-ō to
Iedo tataku ya
Yuki no kado

The Snow-Covered Gate

I answered, "Yes. Yes," but
The snow-covered gate was still knocked at.

Kyorai

門 is pronounced either *kado* or *mon.*

It was a night of heavy snowfall. Not a soul stirred out in the snow, and silence regined all round. Suddenly a faint knocking was heard at the closed gate. So the poet answered "Yes. Yes," but his answer seemed to be inaudible to the visitor, who still continued to knock at the snow-covered gate.

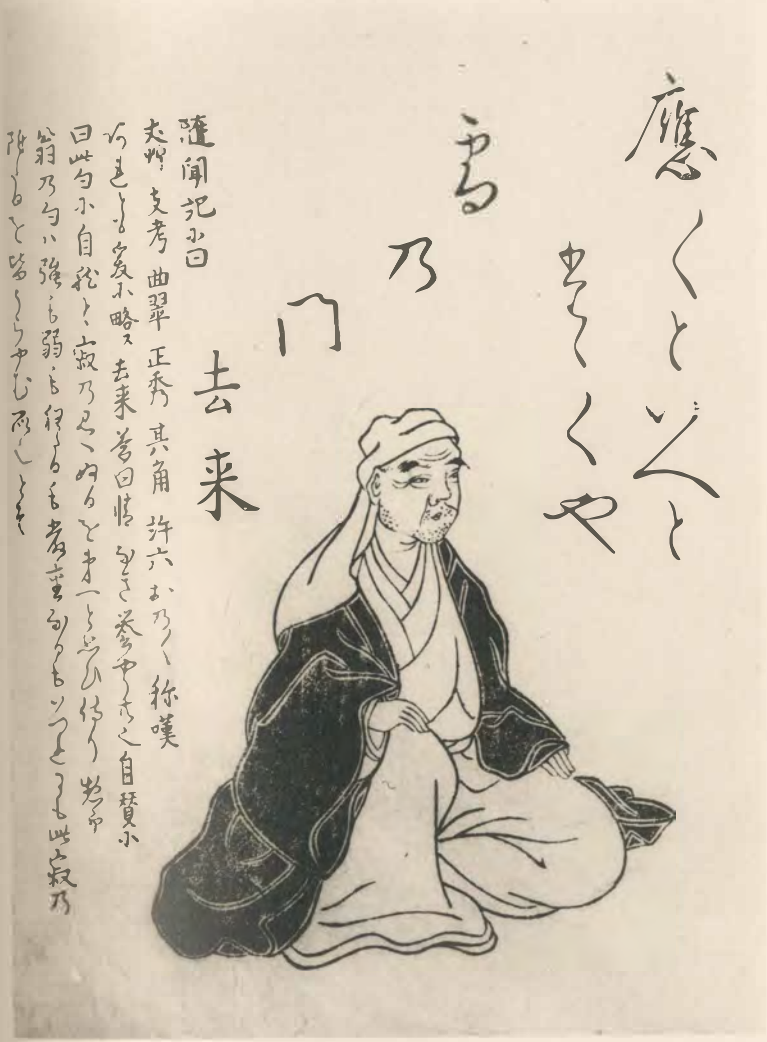
A beautiful verse.

[199]

名　月

名月や　海もおもはず　山も見ず

去　來



A Portrait Of Kyorai
By Kōkō

Meigetsu

Meigetsu ya
Umi mo omowazu
Yama mo mizu

The Bright Moon

What a bright moon! I neither think
Of the sea nor view the mountain.
Kyorai

The poet was too much absorbed in the contemplation of the moon to think of the sea or to view the mountain.

[200]

雪 の 朝

旅人の 外は通らず 雪の朝
去 來

Yuki no Asa

Tabibito no
Hoka wa tōrazu
Yuki no asa

A Snowy Morning

A snowy morning;
None but travellers pass.
Kyorai

[201]

念　　佛

すずしさの　野山にみつる　念佛かな

去　來

Nebutsu

Suzushisa no
No yama ni mitsuru
Nebutsu kana

The Chanting of Buddhist Prayers

The chanting of the prayers fills
The field and mountain with cool air.

Kyorai

念佛 is pronounced in three ways :—*nebutsu, nenbutsu* and *nebuchi.*

On a summer day a large congregation gathered at a great Buddhist temple is chanting prayers loudly in chorus with the sound of a big *mokugyo* or wooden gong. The chanting is so musical and delightful that it seems to fill with cool air the field and mountain close by the temple.

A spontaneous utterance of the pious poet.

[202]

曾　我　兄　弟

兄弟が　顔見合はすや　時鳥

去　來

Kyōdai

Kyōdai ga
Kao miawasu ya
Hototogisu

The Brothers

At the shrill cry of a night cuckoo
The brothers looked at each other.

Kyorai

The brothers are the Soga Brothers celebrated for the revenge of their father's death.

It was late on a dark night during the Rainy Season that they stole into their mortal enemy's camp for the bloody deed. Just then a cuckoo cried a shrill tragic cry (the night-cuckoo's cry is often considered by poets to be extremely tragic) in the sky. Moved by sudden deep emotion, the brothers, who carried torches, exchanged significant glances.

A weird moment.

[203]

長　　刀

何事ぞ　花見る人の　長刀

去　來

Naga-gatana

Nanigoto zo
Hana miru hito no
Naga-gatana

A Long Sword

What! A flower-gazer
Carrying a long sword!

Kyorai

What an unæsthetic man who wears a long sword among the gay people quite given up to the contemplation of the beautiful cherry-blossoms!

* * * * *

A sabre! what has such to do
On one who comes to view the flowers?

Trans. by Basil Hall Chamberlain

Le long sabre
D'un homme qui regarde les fleurs,
Oh! qu'est-ce que cela?

Traduits par Michel Revon

[204]

土 用 干

鎧著て つかれためさん 土用干

去 來

Doyō-Boshi

Yoroi kite
Tsukare tamesan
Doyō-boshi

Summer Airing of Clothes

The summer airing of clothes—I will put on
The armour to see how soon I shall get tired.

Kyorai

Doyō-boshi is airing clothes and other things in midsummer.

Now that the armour, as well as the clothes, has been taken out from its chest for airing, the poet would wear it to see how effeminate he has become in consequence of the piping times of peace. A verse typical of the poet alive with martial ardour.

[205]

妹千子身まかりけるに

手の上に 悲しく消ゆる 螢かな

去 來

Imōto Chine Mimakari Keru Ni

Te no ue ni
Kanashiku kiyuru
Hotaru kana

On the Death of My Younger Sister Chine

Ah! the firefly has perished
Pitifully on my hand.

Kyorai

Quite appropriately the premature death of a lovely sister of delicate health is likened to a readily perishing firefly.

[206]

時鳥と雲雀

時鳥 鳴くや雲雀の 十文字

去來

Hototogisu to Hibari

Hototogisu
Naku-ya hibari no
Jūmonji

The Cuckoo and the Skylark

The crying cuckoo draws a cross
Against the soaring lark.

Kyorai

The cuckoo flies in a straight, horizontal line while the skylark soars up in a perpendicular line. Therefore a flying cuckoo draws a cross against a soaring lark's course.

[207]

暑さ

石も木も 眼に光る 暑さかな

去來

Atsusa

Ishi mo ki mo
Manako ni hikaru
Atsusa kana

The Heat

What heat! Both stones and trees
Glare on the eye.

Kyorai

[208]

農夫

動くとも 見えで畑打つ 男かな

去來

Nōfu

Ugoku to mo
miede hata utsu
Otoko kana

The Peasant

Lo! the peasant seems not to stir,
Yet he is tilling the field hard.

Kyorai

A tranquil field scene on a sweet spring day.

[209]

眞帆片帆

いそがしや 沖の時雨の 眞帆片帆

去來

Maho Kataho

Isogashi ya
Oki no shigure no
Maho kataho

Full Sails and Reefed Sails

How busy the full sails and the reefed
At sea in the winter shower!

Kyorai

A picturesque description of silvery sails plying busily in a winter shower.

* * * * *

What haste! a shower in the offing,
And sails set straight, and sails set aslant.

Trans. by Basil Hall Chamberlain

[210]

雲 の 峰

夕暮や 禿げ並びたる 雲の峰

去 來

Kumo no Mine

Yūgure ya
Hage-narabi taru
Kumo no mine

Peaks of Clouds

'Tis evening; what a row of
Bare peaks of summer clouds!

Kyorai

[211]

月 見

月見せん 伏見の里の 捨廓

去 來

Tsukimi

Tsukimi sen
Fushimi no sato no
Sute-guruwa

The Moon-Viewing

I will go to gaze at the moon
From the deserted castle-courts of Fushimi.

Kyorai

Fushimi Castle situated on the hill of Momoyama on the Yodogawa near Kyōto was the palace of the Taikō Hideyoshi (1536–1598), the Napoleon of Japan. It was the grandest edifice ever built in Japan, but it was given over to flames soon after the demise of the warrior-statesman.

The smooth and quiet rhythm of this verse perfectly harmonizes with the poet's love of historical associations.

The Ten Great Disciples of Bashō

V

許　六（姓一森川）
正徳五年歿　享年六十
Kyoroku (surname, Morikawa)
A samurai of Hikone Clan
(1655–1715)

[212]

土　用　干

一竿は　死装束や　土用干

許　六

Doyō-Boshi

Hito-sawo wa
Shini-shōzoku ya
Doyō-boshi

Summer Airing of Garments

Summer airing of clothes —
On one pole hang death-clothes.

Kyoroku

"Death-clothes" are clothes which old people prepare while alive for their grave-clothes. They are often made of a rich silk of pure white. This custom belongs to Old Japan.

It is a fine midsummer day. The whole family's garments, hanging pictures, books and so forth are hung on poles or strings for airing. On one pole are hung white death-clothes, while on the other poles are gay-coloured garments. A solemn contrast.

[213]

菜　の　花

菜の花の　中に城あり　郡山

許　六

Nanohana

Nanohana no
Naka ni shiro ari
Kōriyama

Rape-Flowers

At Kōriyama there is a castle
Amidst an expanse of rape-flowers.

Kyoroku

Kōriyama, a large town in the province of Yamato, was a prosperous castle-town in the feudal Japan.

A realistic verse presenting to the mind's eye a vivid picture of a white donjon and white walls glittering amidst an expanse of golden flowers waving in a spring breeze.

[214]

大　名　の　閨

大名の　閨にも寝たる　寒さかな

許　六

Daimio no Neya

Daimio no
Neya nimo netaru
Samusa kana

A Daimio's Bedroom

I've slept in a daimio's bedroom;
But ah! I felt cold even there.

Kyoroku

Nature is no respecter of persons.

[215]

秣

己がはむ 秣を {つけて 夏野かな
　　　　　　　 {負て

許　六

Magusa

Ono ga hamu
Magusa wo {tsukete
*　　　　　 {oute*
Natsuno kana

Fodder

Lo! on the summer moor
A horse carries its own fodder.

Kyoroku

A refreshing sketch.

[216]

野　分

一番に 案山子をこかす 野分哉

許　六

Nowaki

Ichiban ni
Kagashi wo kokasu
Nowaki kana

An Autumn Tempest

The autumn tempest has blown down
The scarecrows first of all.

Kyoroku

Humour and pathos combined.

[217]

朝　顔

看經の 間を朝顔の 盛哉

許　六

Asagao

Kankin no
Ma wo asagao no
Sakari kana

Morning-Glories

Ah! the morning-glories are at their best
While I am chanting my morning prayers.

Kyoroku

Alas! how speedily the charming flowers fade!

[218]

行　水

行水の　背中をてらす　夏の月

許　六

Gyōzui

Gyōzui no
Senaka wo terasu
Natsu no tsuki

An Open Air Bath

Taking an open air hot bath,
The summer moon shines on my back.

Kyoroku

A summer evening's joy given to country people.

[219]

鴨　の　聲

明がたや　城をとりまく　鴨の聲

許　六

Kamo no Koe

Akegata ya
Shiro wo torimaku
Kamo no koe

The Quacking of Wild Ducks

It is dawn. The castle is surrounded
By the quacking of wild ducks.

Kyoroku

It is early dawn. The castle is wrapt in haze and slumber; but in the moat around it wild ducks are calling noisily. Their cries seem to surround the castle, as if it were surrounded by the war-cries of a hostile army.

A powerful verse.

[220]

雲　雀

白雲の　上に聲ある　雲雀かな

許　六

Hibari

Shira-kumo no
Ue ni koe aru
Hibari kana

Skylarks

There are voices above white clouds —
They are the skylarks' notes.

Kyoroku

The Ten Great Disciples of Bashō

VI

杉　風（姓一杉山）
享保十七年歿　享年八十六
Sampū (surname, Sugiyama)
A native of Yedo; a rich fish purveyor to the Shogun's household (1646–1732)

[221]

名 な き 草

名は知らず　草毎に花　あはれなり

杉　風

Nanaki Kusa

Nawa shirazu
Kusa goto ni hana
Aware nari

Nameless Herbs

Their names are unknown, but these herbs—
All of them have lovely flowers.

Sampū

Aware generally means "pitiable" but sometimes "lovely."

In the autumn plain thousands of herbs whose names are unknown have burst forth into lovely flowers.

A simple naturalistic description fitting for lovely but quiet autumn flowers.

[222]

夕　立

撫子を　打つ夕立や　さもあらき

杉　風

Yūdachi

Nadeshiko wo
Utsu yūdachi ya
Samo araki

A Summer Shower

How hard the shower falls
Upon the lovely pinks!

Sampū

Yūdachi is a summer shower but "the shower" will do in a translation of this verse which contains another "season word," "pinks."

Showing deep sympathy for tiny flowers.

[223]

雲　雀

子や待ん　あまり雲雀の　高あがり

杉　風

Hibari

Ko ya matan
Amari hibari no
Taka-agari

The Skylark

The skylarks are soaring too high;
Surely their young ones wait for them.

Sampū

* * * * *

Oh! how its young ones must be waiting—
For all too high ascends the lark!
Trans. by Basil Hall Chamberlain

Comme vont attendre ses enfants,
Pendant que s'élève si haut,
A l'excès, l'alouette!
Traduits par Michel Revon

[224]

冬 の 月

襟巻に 首引入れて 冬の月

杉 風

Fuyu no Tsuki

Erimaki ni
Kubi hiki-ire te
Fuyu no tsuki

The Winter Moon

With my neck in a comforter,
I viewed the winter moon.

Sampū

Moonlight in winter, and I draw
My neck within my comforter.
Trans. by Basil Hall Chamberlain

[225]

雪 見

覺悟して 風引きに行く 雪見かな

杉 風

Yukimi

Kakugo shite
Kaze hiki ni yuku
Yukimi kana

Snow-Viewing

Well, I'll go and see the snow scene,
Prepared for risk of taking cold.

Sampū

On this occasion the poet had a slight indisposition, and yet he went out to view the snow scene, at the risk of taking cold.

[226]

五 月 雨

五月雨に 蛙の泳ぐ 戸口かな

杉 風

Samidare

Samidare ni
Kawazu no oyogu
Toguchi kana

The May Rains

Lo! frogs are swimming at the door
In May rains' overflow.

Sampū

The May rains having continued for several days, the water has overflowed up to the front door of the poet's house, and some frogs are swimming in the pool at the door. In order to appreciate this verse it is necessary, as stated above, to remember that Japanese poets consider the frog a lovely creature with a sweet voice.

[227]

唖　蟬

唖蟬の　啼かぬ梢も　あはれなり

杉　風

Oshi-Zemi

Oshi-zemi no
Nakanu kozue mo
Aware nari

Dumb Cicadas

The bough, too, is a sorry sight
To which the dumb cicadas cling.

Sampū

The noisy cicada is one of the summer nuisances, but a dumb cicada is pitiable; and so the bough to which dumb cicadas cling is a sorry sight. This sentiment is typical of a compassionate poet.

[228]

雪　と　雨

けさは雪　雨になりしか　春のとが

杉　風

Yuki to Ame

Kesa wa yuki
Ame ni narishi-ka
Haru no toga

Snow and Rain

Has the snow turned to rain this morning?
Spring is to blame for it.

Sampū

The beautiful snow which has been falling since yesterday has changed into rain this morning, to the disappointment of the poet; and this change is due to the Spring which is growing milder day by day.

The Ten Great Disciples of Bashō

VII

支 考 (姓—各務)
享保十六年歿 享年六十七
Shikō (surname, Kagami)
A native of Kitano in Mino Province; first a Buddhist priest, later a physician (1664-1731)

[229]

紅 葉

うらやまし 美しう成て 散る紅葉

支 考

Momiji

Urayamashi
Utsukushū natte
Chiru momiji

The Maple Leaves

How I envy maple leafage
Which turns beautiful and then falls!

Shikō

The *yamazakura* or wild cherry, which scatters its flowers soon after they attain the zenith of their beauty, is considered a symbol of the spirit of the samurai who would prefer death to disgrace and faces death with heroism.

Again we have the saying "Better be a jewel broken into pieces than a tile kept whole." These traditional ideas led the writer of this verse to admire the maple leaves which turn beautiful and then are scattered like the wild cherry. Another reading of this verse runs as follows:—

花よりも 美しくなりて ちる紅葉

Hana yori mo
Utsukushiku narite
Chiru momiji

The maple leafage turns more beautiful
Than cherry-flowers, then falls readily.

[230]

紅 葉

飛ぶ鳥の 羽もこがるゝ 紅葉かな

支 考

Momiji

Tobu tori no
Hane mo kogaruru
Momiji kana

The Red Foliage

The red maple leaves shine so bright,
The wings of flying birds are scorched.

Shikō

An exaggeration, out of place.

[231]

峰　の　松

そこもとは　涼しさうなり　峰の松

支　考

Mine no Matsu

Sokomoto wa
Suzushi sō nari
Mine no matsu

The Pine-Tree on the Peak

Oh, how cool thou lookest!
Thou pine tree on the peak.

Shikō

[232]

あ　ら　し

鶯の　調子かえたる　あらしかな

支　考

Arashi

Uguisu no
Chōshi kae taru
Arashi kana

A Tempest

What a violent tempest!
The nightingales have changed their tones.

Shikō

[233]

桃　の　花

船頭の　耳の遠さよ　桃の花

支　考

Momo no Hana

Sendō no
Mimi no tōsa yo
Momo no hana

The Peach-Blossom

The peach-blossoms are beautiful;
But ah! the ferryman is deaf.

Shikō

Peach-blossoms blaze beautifully on both banks of the river. The poet would talk to the ferryman about them; but alas! he is deaf and plies his pole stolidly.

The Ten Great Disciples of Bashō

VIII

野　坡 (姓一志多)
元文五年歿　享年七十八

Yaha (surname, Shida)

A native of Fukui in Echigo Province; first a merchant, later a master of *haikai* (1662–1740)

[234]

御　慶

長松が 親の名で來る 御慶かな

野　坡

Gyokei

Chōmatsu ga
Oya no na de kuru
Gyokei kana

The New Year's Greetings

Chōmatsu comes in his father's name
To offer the New Year's greetings.

Yaha

During the first week of the New Year, particularly on New Year's Day, the Japanese call on their relatives and friends in their neighbourhood to offer the New Year's greetings. "Chōmatsu" is a humorous appellation often applied in Old Japan to a little boy, regardless of his real name. It is nearly equivalent to "Johnny."

It is a New Year's Day. Chōmatsu, somebody's little boy, in ceremonial clothes, assuming an important air, calls to offer congratulations, in the name of his father.

The interest of this verse consists in the humorous effect produced by a mixture of the comical name, the self-importance of the little fellow and the solemn occasion.

[235]

猫　の　戀

猫の戀 初手からないて 哀れ也

野　坡

Neko no Koi

Neko no koi
Shote kara naite
Aware nari

The Cat in Love

The cat in love is pitiable,
Caterwauling from the beginning.

Yaha

* * * * *

A cat's amours:—from the beginning
He caterwauls! he is to be pitied.

Trans. by Basil Hall Chamberlain

[236]

鶯

鶯や 門はまたまた 豆腐賣

野　坡

Uguisu

Uguisu ya
Kado wa tama-tama
Tōfu-uri

The Nightingale

The nightingale was singing sweet. Just then
A bean-curd vendor's noisy street-cry at the gate.

Yaha

A humorous contrast between sweet notes and a harsh cry.

* * * * *

The nightingale and, at the gate,
The unexpected bean-curd vendor.

Trans. by Basil Hall Chamberlain

Oh! le rossignol!
A la porte, juste à ce moment,
Le vendeur de tôfou!

Traduits par Michel Revon

[237]

菫

法度場の　垣より内は　菫かな

野　坡

Sumire

Hottoba no
Kaki yori uchi wa
Sumire kana

Violets

Behold! violets bloom within
The fence of the forbidden ground.

Yaha

The forbidden ground is enclosed with a fence, and inside the fence violets are in bloom all over the ground. The contrast between a disagreeable place and lovely tiny flowers constitutes an irony.

[238]

椿

はき掃除　してから椿　散りにけり

野　坡

Tsubaki

Haki-sōji
Shite kara tsubaki
Chiri ni keri

The Camellias

When I'd swept the garden thoroughly
Some camellia flowers dropped down.

Yaha

The poet is rather delighted to find that the ground is beautifully strewn with the handsome red and white petals.

* * * * *

After I've swept and tidied up,
Adown fall some camellias.

Trans. by Basil Hall Chamberlain

The Ten Great Disciples of Bashō

IX

北　枝（姓一立花）
金澤の人　享保三年歿
Hokushi (surname, Tachibana)
A native of Kanazawa; a sword-burnisher (died 1718)

[239]

燒け出されて

燒けにけり　されども花は　ちりすまし

北　枝

Yakedasarete

Yake ni keri
Saredomo hana wa
Chiri sumashi

Burnt out

I am burnt out, but luckily
The flowers have had their glory and are gone.

Hokushi

The cherry trees, as well as my house, are burnt down; but fortunately it is after the flowers have duly bloomed and scattered. I have enjoyed their sight to my heart's content, and so I have nothing at all to regret.

The poet's house, together with cherry-trees in its garden, was destroyed by a great fire. His relatives and friends flocked to present their condolences. He expressed his gratitude and then, with perfect composure, showed them this verse.

* * * * *

Burnt out of house and home,
"And Winter coming on, alas!" you say,
It matters not. My flowers have had their day.

Trans. by Curtis Hidden Page

(Ma maison) a brûlé:
Néanmoins, les fleurs
Sont tombées et passées.

Traduits par Michel Revon

When the poet was burnt out again, his friend Shikō wrote the following verse for his consolation.

燒けにけり　されども櫻　さかぬうち

Yake ni keri
Saredomo sakura
Sakanu-uchi

You are burnt out, but luckily
Before the cherry-flowers bloom.

Notice the easy-going mood of nature poets.

[240]

四睡が武府に行をり

牡丹散て　心もおかず　別れけり

北　枝

Shisui ga Bufu ni Yuku Ori

Botan chitte
Kokoro mo okazu
Wakare keri

To Shisui Departing for Yedo

The peony flowers having fallen,
We have parted without regrets.

Hokushi

The two poets, lovers of the peonies, parted without any regret because the beautiful flowers had already scattered.

[241]

雪　の　暮

傘の いくつ過行く 雪のくれ

北　枝

Yuki no Kure

Karakasa no
Ikutsu sugiyuku
Yuki no kure

A Snowy Evening

'Twas a snowy evening.
How many umbrellas went by?

Hokushi

Karakasa (傘) means the truly Japanese rain-umbrellas made of strong oiled paper and bamboo. These are coloured terra-cotta, blue, green, mauve and other beautiful tints, generally plain, with broad circular stripes of a different colour. The tinted light passing through the umbrella, reflected on its bearer, is a pleasure to an artist's eye.

[242]

蛙

田を賣りて いとゞねられぬ 蛙かな

北　枝

Kawazu

Ta wo urite
Itodo nerarenu
Kawazu kana

The Frog

I have sold my paddy-fields and now
The singing frogs but keep me wakeful.

Hokushi

The sweet song of the frog usually lulled the poet to sleep; but now the singing frogs in the field he had sold kept him awake.

[243]

名　月

月を松に 懸けたり外し ても見たり

北　枝

Meigetsu

Tsuki wo matsu ni
Kake-tari hazushi
Temo mitari

The Bright Moon

Now the bright moon was hung on the pine,
And now it was slipped off from the tree.

Hokushi

After "hung" is understood "by myself." The poet watched the moon from different viewpoints so that now it appeared to be hanging on the pine-tree, now it appeared to be off the tree. Remember that the full moon on a fantastic pine-tree is a favourite subject for poets as well as for artists.

This verse may be more exactly translated as follows:—

Now I hung the moon on the pine,
Now took it off the tree.

The Ten Great Disciples of Bashō

X

越　人（姓一越智）
元祿十五年歿
Etsujin (surname, Ochi)
A samurai of Kumamoto Clan; later
a dyer at Nagoya (died 1702)

[244]

鮎

聲あらば　鮎も泣くらん　鵜飼舟

越　人

Ayu

Koe araba
Ayu mo naku ran
Ukai-bune

The *Ayu*

Had they a voice, *ayu* would cry
At sight of the cormorant boat.*

Etsujin

The *ayu* is a kind of fresh-water trout which is highly valued as food. As stated above,* *ayu* are often caught by cormorants manipulated by fishers aboard a boat called *ukai-bune* or "cormorant fishing boat."

[245]

花に埋れて

花に埋れて　夢より直に　死なん哉

越　人

Hana ni Umore te

Hana ni umore te
Yume yori jiki ni
Shinan kana

---

* See "The Cormorant Fishing Boat" by Bashō (P. 151).

Buried in Flowers

I long to pass away, straight from sweet dreams,
Buried in the cherry-flowers.

Etsujin

Fallen cherry-flowers are heaped up thickly in the poet's garden. What a fascinating sight! He wishes to be buried under the charming petals, to dream a sweet dream and so go to death without awakening from it.

Written in loving admiration of the cherry-flowers. The first line consists of seven syllables instead of the regular five, but the verse is a rhythmical and beautiful piece worthy of an old hand.

[246]

白　髪

行年や　親に白髪を　かくしけり

越　人

Shiraga

Yuku-toshi ya
Oya ni shiraga wo
Kakushi keri

Grey Hair

Alas! another year has gone;
I've hid my grey hair from my parents.

Etsujin

In order to prevent them from realizing that the poet is getting old. A natural sentiment on the part of a dutiful son.

[247]

け　ふ　の　月

蟲の音で　さては夜也　けふの月

越　人

Kyō no Tsuki

Mushi no ne de
Satewa yoru nari
Kyō no tsuki

The Bright Moon

(A) **By insects' songs alone I knew**
'Twas night. How bright the moon!

(B) **The insects' songs alone told me 'twas night.**
So brilliantly the full moon shone!

Etsujin

[248]

初　雪

初雪を　見てから顔を　洗ひけり

越　人

Hatsu-yuki

Hatsu-yuki wo
Mite kara kawo wo
Arai keri

The First Snow

I looked out over the first snow
And *then* I washed my face.

Etsujin

Before washing his face in the morning, the poet took a look out over the beautiful scene of the first snow. This is the surface meaning, but there may be a deeper suggestion of the purity of the snow, and consequent instinctive self-cleansing.

[**249**]

け し の 花

ちるときの 心安さよ けしの花

越　人

Keshi-no-Hana

Chiru toki no
Kokoro yasusa yo
Keshi-no-hana

The Poppy-Flower

With what calm readiness
The poppy-flowers fall!

Etsujin

The simple, half-subjective description seems to suggest something profound.

Other Prominent Poets of the Bashō School

凡　兆（姓―野澤又は宮城？）
正德四年歿
Bonchō (surname, Nozawa or Miyagi?)
A native of Kanazawa; lived at Kyōto; a physician; a disciple of Bashō (died 1714)

Modern critics consider that Bonchō is greater than some of the poets included in the traditional honoured number of "The Ten Great Disciples of Bashō."

[**250**]

髮　　剃

髮剃や 一夜に錆て 五月雨

凡　兆

Kamisori

Kamisori ya
Ichi ya ni sabi-te
Satsuki-ame

A Razor

The razor rusted in a night —
The rains of May!

Bonchō

The rains of May (June by the modern calendar) continue for some three weeks; and during this rainy season, even when it does not rain much, the atmosphere is so moist that everything gets mouldy and cutlery often rusts.

[251]

菫

曙や　菫傾く　むぐらもち

凡　兆

Sumire

Akebono ya
Sumire katamuku
Muguramochi

Violets

At dawn the violets are aslant.
It was done by a mole.

Bonchō

It is daybreak. The poet has just awaked and stepping out into the garden he finds that the violets are aslant. On closer investigation he finds it was done by a mole during the night.

A simple description of a trifling incident, but a beautiful verse.

[252]

案　山　子

物の音　ひとりたふるゝ　案山子かな

凡　兆

Kagashi

Mono no oto
Hitori taoruru
Kagashi kana

A Scarecrow

A sound of something! the scarecrow
Has fall'n down of itself.

Bonchō

A faint sound was heard. Startled, the poet glanced over the field and found that the sound was caused by a scarecrow which had fallen down of itself. That the sound of a scarecrow which has fallen down of itself catches the poet's ear suggests the following facts. It is now late autumn; the crops are already harvested, no peasant stirs out in the field and perfect silence reigns all round. In other words, this simple description of a fallen scarecrow conveys to an imaginative reader the idea of a pensive autumn scene.

Quite a masterpiece, excellent both in content and rhythm.

[253]

雪　の　原　と　川

ながながと　川一筋や　雪の原

凡　兆

Yuki no Hara to Kawa

Naganaga to
Kawa hito suji ya
Yuki no hara

The Snow-Covered Moor and a River

See! a long, long line of stream
Winding across the snow-covered moor.

Bonchō

A long ribbon of quicksilver stretches across a vast mantle of virgin white. What a beautiful sight! Notice the smooth rhythm. Quite a masterpiece.

* * * * *

A single river, stretching far
Across the moorland swathed in snow.

Trans. by Basil Hall Chamberlain

A river, lo!
Across the moor, far-reaching,
Wrapped in snow.

Trans. by Curtis Hidden Page

[254]

風　と　月

吹風の　相手や空に　月一つ

凡　兆

Kaze to Tsuki

Fuku kaze no
Aite ya sora ni
Tsuki hitotsu

The Wind and the Moon

The tempest's one comrade —
The bright moon in the sky.

Bonchō

The gale raging violently, not a soul stirs abroad. Only the bright icy moon hangs in the sky.

[255]

秋　の　雲

上行くと　下來る雲や　秋の空

凡　兆

Aki no Kumo

Ue yuku to
Shita kuru kumo ya
Aki no sora

Autumn Clouds

Up-going and down-coming clouds
Encounter in the autumn sky.

Bonchō

A clever description of fickle autumn clouds.

[256]

鮒　　賣

呼かへす　鮒賣見えぬ　あられかな

凡　兆

Funa-Uri

Yobi-kaesu
Funa-uri mienu
Arare kana

The Crucian-Monger

I called to the crucian-monger;
But ah! he'd vanished in the hail.

Bonchō

The *funa* or crucian (=crucian carp) is a common fresh-water fish used as food.

A lonesome winter scene in the street, simply yet cleverly portrayed.

* * * * *

The fishmonger,—oh! call him back!
But he has vanished in the hail.

Trans. by Basil Hall Chamberlain

[257]

桐　の　葉

桐の木の　風にかまはぬ　落葉かな

凡　兆

Kiri-no-Ha

Kiri-no-ki no
Kaze ni kamawanu
Ochiba kana

Paulownia Leaves

The paulownia leaves drop down
Without a breath of wind.

Bonchō

---

[258]

朝　草

すずしさや　朝草門に　荷ひ込

凡　兆

Asa-Kusa

Suzushisa ya
Asa-kusa mon ni
Ninai-komu

The Morning Grasses

How cool it feels to see grasses
Carried in through the gate in the morning!

Bonchō

[259]

む　ら　雲

むら雲や　今宵の月を　乗せて行く

凡　兆

Mura-kumo

Mura-kumo ya
Koyoi no tsuki wo
Nosete yuku

A Bank of Clouds

A bank of clouds moves gently
Bearing the bright moon on it.

Bonchō

A delightful illusion.

[260]

猪

炭竈に　手負の猪の　倒れけり

凡　兆

Shishi

Sumi-gama ni
Teoi no shishi no
Taore-keri

A Wild Boar

Behold! against the charcoal kiln
Has tottered a wounded wild boar.

Bonchō

The scene was the heart of a mountain where charcoal burners were at work. To their surprise, there appeared a wild boar which tottered down with a thud against the charcoal kiln. It was seriously wounded—shot by a huntsman.

[261]

鷲　の　巣

鷲の巣の　樟の枯枝に　日は入りぬ

凡　兆

Washi no Su

Washi no su no
Kusu no kare-e ni
Hi wa irinu

An Eagle's Nest

The sun has set in the bare bough
Of a camphor-tree, with an eagle's nest.

Bonchō

General opinion accords the palm to this verse.

惟　然（姓—廣瀬）
寶永七年歿
Izen (surname, Hirose)
A native of Mino Province; a disciple of Bashō; a wandering poet (died 1710)

[262]

天　の　川

更け行くや　水田のうへの　天の川

惟　然

Amo-no-Gawa

Fuke-yuku ya
Mizuta no ue no
Ama-no-gawa

The Milky Way

The night is wearing on. The Milky Way
Gleams faintly on the water of rice-fields.

Izen

It is late at night in early autumn. The faint light of the Milky Way shines on the dark water of rice-fields and its gradual increase in intensity suggests that the night is as gradually advancing.

A beautiful verse.

[263]

翁に坂の下にて別るゝとて

別るゝや 柿喰ひながら 坂の上

惟　然

Okina ni Saka no Shita nite Wakaruru tote

Wakaruru ya
Kaki kui nagara
Saka no ue

On Parting from My Old Master Below a Slope

Before parting, we looked up
The slope, eating persimmons.

Izen

The *okina* or "my old master" means Bashō.

The two wandering poets parted company below a slope (which divided their respective ways), eating persimmons, each to wend his way on his own solitary journey.

浪化上人

元祿十六年歿　享年三十四

Abbot Rōkwa

The chief priest of the Zuisenji Temple at Inami in Etchū Province; a disciple of Bashō (1669–1703)

[264]

夜　寒

瀬の音の 二三度かはる 夜寒かな

浪　化

Yosamu

Se no oto no
Nisando kawaru
Yosamu kana

A Chilly Night

The sound of the river shallow changed
Two or three times. What a chilly night!

Rōkwa

Yosamu means the cold of an autumn night while *samusa* means the cold of winter and *kanya* a cold winter night.

On a chilly autumn night, the sound of the river shallow catches the poet's ear irresistibly. As the night advances, the sound of the water seems to change, now rising, now sinking. The change is due partly to the wind or mist, but is mainly an auditory illusion of nerves strained by the cold.

[265]

夜　の　雪

夜の雪 晴れて藪木の 光かな

浪　化

Yoru no Yuki

Yoru no yuki
Harete yabu-ki no
Hikari kana

The Snow of Night

The snowfall of the night has ceased.
The flakes gleam bright on the trees in the grove.

Rōkwa

The snow has ceased to fall, the moonless firmament throbs with stars, and the snowflakes coating the trees of the wood glitter through the darkness.

A weird spectacle.

一　笑（姓一小杉）
元禄元年歿　享年三十六
Isshō (surname, Kosugi)
A tea-dealer of Kanazawa
(1652–1688)

[266]

白　　菊

見盡した 目は白菊に 戻りけり

一　笑

Shiragiku

Mi-tsukushita
Me wa shiragiku ni
Modori keri

White Chrysanthemums

My eyes, which had seen all, came back,
Back to the white chrysanthemums.

Isshō

The poet who had seen all the chrysanthemums in the garden—white, red, purple, yellow and so on—came back to the white chrysanthemums, which he had seen once already of course.

An excellent verse, which praises the beauty of the white chrysanthemums without spending a single word on it.

路　通（姓不明）
享保年中歿
Rotsū (surname, uncertain)
A native of Mino Province;
a stroller; a disciple of Bashō
(died during the Kyōhō era=
1716–1736)

[267]

伏見の夜舟にて

ぼのくぼに 雁落ちかゝる 霜夜かな

路　通

Fushimi no Yofune nite

Bonokubo ni
Gan ochi-kakaru
Shimo-yo kana

Aboard a Night Boat at Fushimi

It was a frosty night. Lo! a wild goose
Was about to swoop down on the nape of my neck.

Rotsū

Bonokubo (=*bonnokubo*) or the nape of the neck is a very sensitive spot. On a frosty night the poet was sitting up wakeful in a boat, which was being rowed on the Yodogawa. Suddenly a wild goose's cries were heard far overhead. Glancing up to the sky, he saw, to his surprise, the large form of a bird which seemed about to drop down on him, so instinctively he ducked his head.

[268]

餘吾の湖のほとりにて

鳥どもゝ 寐入つてゐるか 餘吾の海

路通

Yogo-no-Umi no Hotori nite

Tori domo mo
Ne-itte iruka
Yogo-no-umi

Lake Yogo

Are the waterfowl all sound asleep
In the Lake of Yogo?

Rotsū

海 or *umi*, which generally means "sea," is sometimes used in the sense of 湖 (*mizu-umi*) or "lake."

Yogo-no-umi or more popularly *Yogo-ko* is a small lake situated about a mile and a half northeast of the famous Lake Biwa in [illegible]mi Province. Late one dark night in the dead of winter Rotsū was trudging alone on the shore of the lake. The village around the lake was wrapt in slumber, and in the lake not a splash was heard. The poet imagined that the waterfowl were crowded together and sound asleep. It was only he who was walking companionless at dead of night without a roof to shelter him.

[269]

上野にて

大佛 うしろに花の さかりかな

路通

Ueno nite

Ōbotoke
Ushiro ni hana no
Sakari kana

At Ueno

(The present Ueno Park)

Behind the great image of Buddha,
The cherry-blossoms are in full glory.

Rotsū

大佛 has two pronunciations: *daibutsu*, and *ōbotoke*, the ancient pronunciation.

A gigantic uncovered bronze statue of Buddha surrounded by snow-white cherry-blossoms is a charming picture in itself.

凉菟（姓ー岩田）
享保二年歿 享年五十七
Ryōto (surname, Iwata)
A Shinto priest of Yamada, Ise
Province (1660–1717)

[270]

歳旦

それも應 是も應なり 老の春

凉菟

Saitan

Sore mo ō
Kore mo ō nari
Oi no haru

New Year's Day

This is all right, that's all right, too,
On New Year's Day in my old age.

Ryōto

* * * * *

A clear spring morning sky,
And here and there, far overhead,
Singing the wild geese fly.

Trans. by William N. Porter

Porter's mistranslation is due, doubtless, to his misreading the character 應 (all right) for 雁 (wild geese).

尙白（姓ー江左）
享保七年歿 享年七十三
Shōhaku (surname, Esa)
A physician of Ōtsu, Ōmi
Province (1649–1722)

[271]

青亞追悼

乳のみ子に 世を渡したる 師走かな

尙白

Seia Tsuitō

Chinomi-go ni
Yo wo watashi taru
Shiwasu kana

On the Death of Seia

Ah! in December he has passed away,
Leaving his all to a child at the breast.

Shōhaku

* * * * *

The man dies poor......
His infant heir
Inherits but December.

Trans. by Curtis Hidden Page

* * * * *

[272]

時　鳥

時鳥　けふに限りて　誰もなし

尙　白

Hototogisu

Hototogisu
Kyō ni kagiri te
Tare mo nashi

The Cuckoo

A cuckoo is calling, but alas!
Just to-day there is no visitor.

Shōhaku

A cuckoo is calling; but, to his regret, the poet has no visitor to listen with him.

[273]

母におくれたる子のあはれさに

をさなごや　ひとり飯食ふ　秋のくれ

尙　白

Haha ni Okure-taru Ko no Aware-sa ni

Osanago ya
Hitori meshi kuu
Aki no kure

An Infant Bereft of its Mother

It is an autumn eve;
The infant takes its food alone.

Shōhaku

What a touching sight!

[274]

菜　畑

菜畑や　二葉の中の　蟲の聲

尙　白

Na-batake

Na-batake ya
Futaba no naka no
Mushi no koe

A Rape-Field

In the rape-field are heard
Insects' voices among young shoots.

Shōhaku

On an autumn day insects are sadly chirruping among young rape-shoots.

[275]

星　月　夜

星月夜　星の高さよ　大きさよ

尙　白

Hoshizukuyo

Hoshi-zuku-yo
Hoshi no takasa yo
Ōkisa yo

A Starlit Night

It is a starlight night;
How high, how large, the stars!

Shōhaku

星月夜 is pronounced in two ways:—hoshi-zuk*i*-yo or hoshi-zuk*u*-yo.

曾　良（姓―河合）
寳永七年歿　享年六十二
Sora (surname, Kawai)
A native of Shimo-Suwa, Shinano Province; served Bashō as an attendant for some years (1648–1710)

[276]

破　垣

破垣や　わざと鹿子の　かよひ道

曾　良

Yare-gaki

Yare-gaki ya
Wazato kanoko no
Kayoi-michi

A Broken Fence

The broken fence is left unrepaired
On purpose for the fawns to pass through.

Sora

桃　隣（姓―天野）
享保四年歿　享年八十一
Tōrin (surname, Amano)
A native of Ueno, Iga Province; lived at Yedo; Bashō's pupil (1638–1719)

[277]

春　の　雨

たくましき　松も眠るや　春の雨

桃　隣

Haru-no-Ame

Takumashiki
Matsu mo nemuru ya
Haru no ame

The Spring Rain

It may be that the stout and hardy pines
Themselves are sleeping in the rain of spring.

Tōrin

The spring rain is mild and rather warm, unlike the rains of the other seasons, and makes men feel placid and sleepy. Therefore even the stout and knotty pines, the poet fancies, seem to be asleep in the spring rain.

A tranquil spring scene.

[278]

雀 と 鶯

うぐひすの 聲に起ゆく 雀哉

桃 隣

Suzume to Uguisu

Uguisu no
Koe ni oki-yuku
Suzume kana

Sparrows and a Nightingale

Hearing a nightingale's sweet songs,
The sparrows woke and flew away.

Tōrin

Written in exaggerated admiration of a nightingale's notes.

破 笠（姓一小川）
延享四年歿 享年八十五
Haritsu (surname, Ogawa)
A native of Yedo; Bashō's pupil; skilled in damascene and raised lacquer work (1662-1747)

[279]

花 見 の 人

妻にもと 幾人思ふ 花見かな

破 笠

Hanami no Hito

Tsuma ni moto
Ikutari omō
Hanami kana

Flower-Viewers

Among the flower-viewing folk
I have seen many fit to be my wife.

Haritsu

Among the gaily dressed people viewing the cherry-blossoms the young poet has seen many girls beautiful enough to catch his fancy.

荷 兮（姓一山本）
享保元年歿
Kakei (surname, Yamamoto)
A samurai of Owari Clan;
Bashō's pupil (died 1716)

[280]

稲 妻

稲妻に 大佛拜む 野中かな

荷 兮

Inazuma

Inazuma ni
Daibutsu ogamu
Nonaka kana

Lightning

On the moor, through lightning flashes,
I worshipped the Great Buddha Image.

Kakei

A grand, awe-inspiring scene.

[281]

蔦 の 葉

蔦の葉や 殘らず動く 秋の風

荷兮

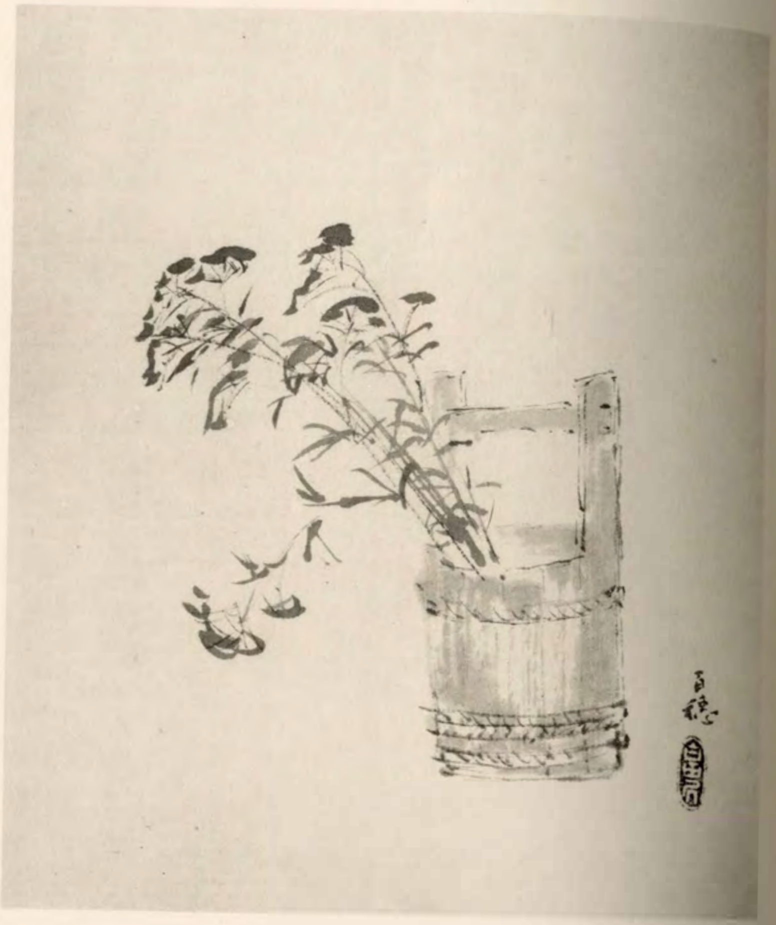
Tsuta no Ha

Tsuta no ha ya
Nokorazu ugoku
Aki no kaze

Ivy Leaves

All the leaves of the ivy stir
And quiver in the autumn wind.

Kakei



"Maiden-Flowers"
By Hyakusui

[282]

女 郎 花

妻なしと 家主やくれし 女郎花
荷 兮

Ominaeshi

Tsuma nashi to
Yanushi ya kure shi
Ominaeshi

The "Maiden-Flower"

Since I've no wife, the owner of my house
Gave me a fair "maiden-flower."
Kakei

Ominaeshi is one of the so-called "Seven Autumn Herbs." It is an exceedingly graceful herb with lovely yellow flowers and tender leaves. It does not seem to be found in the West. Its name literally means "maiden-flower."

A humorous verse.

[283]

鵜

鵜のつらに 篝こぼれて 哀也
荷 兮

U

U no tsura ni
Kagari kobore te
Aware nari

The Cormorant

How pitiful! The torch sparks drop
Upon the faces of the cormorants.

Kakei

As to the significance of this verse, see "The Cormorant Fishing Boat" by Bashō (P. 151).

正　秀 (姓一水田)
享保八年歿　享年六十七
Masahide (surname, Mizuta)
A man of Zeze, Ōmi Province;
a samurai of lower rank, later
a physician (1656–1723)

[284]

月　　見

藏焼て　さはるもの｛なき　｛月見哉
　　　　　　　　　　｛なし　｛今日の月

正　秀

Tsukimi

Kura yake te
Sawaru mono {*naki*
　　　　　　{*nashi*
{*Tsukimi kana*
{*Kyō no tsuki*

Moon-Viewing

My storehouse having been burnt down,
Nothing obstructs the view of the bright moon.

Masahide

The two readings are of the same meaning.

This verse was composed when the poet's storehouse was destroyed by fire. Bashō was struck with admiration at his attitude toward the disaster and then communication on poetry was begun between them.

[285]

殘　る　雪

殘る雪 比良の谷々 覺えけり

正　秀

Nokoru-Yuki

Nokoru-yuki
Hira no tani dani
Oboe keri

Lingering Snow

Gazing up at the last lingering snow,
I have studied each vale of Mount Hira.

Masahide

Gazing up at the charming scene of the last remaining snow on Mount Hira, a beautiful mountain on Lake Biwa, the poet studied the situation and name of each vale of the mountain.

野　明
Yamei (surname and dates
are unknown)
Bashō's pupil; lived at Saga
near Kyōto

[286]

雉 子 の 聲

廣き野を　ただ一のみや　雉子の聲

野　明

Kiji no Koe

Hiroki no wo
Tada hitonomi ya
Kiji no koe

A Pheasant's Voice

Hark ! the voice of a pheasant
Swallowed the spring field at a gulp.

Yamei

Imagine how shrill and loud the pheasant's cries are.

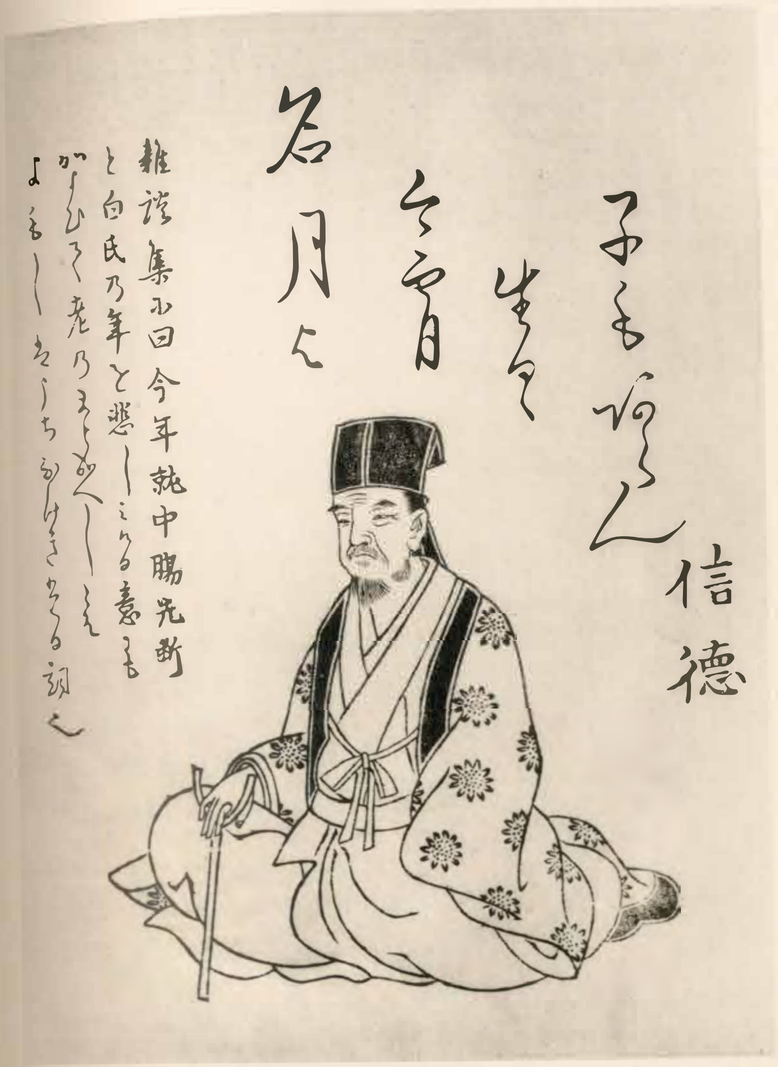
信　德（姓ー伊藤）
元祿十一年歿　享年六十六
Shintoku (surname, Itō)
A man of Kyōto ; Bashō's pupil
(1632–1698)

[287]

名　　月

名月や　こよひ生るゝ　子もあらん

信　德



A Portrait Of Shintoku
By Kōkō

Meigetsu

Meigetsu ya
Koyoi umaru-ru
Ko mo aran

The Harvest Moon

Oh! what a brilliant harvest moon!
Some babies may be born to-night.

Shintoku

How blessed are the babies born under such a bright moon! A famous verse, typical of a nature poet.

乙　州（姓—川井）
Otokuni (surname, Kawai)
A man of Ōtsu, Ōmi Province;
Bashō's pupil (dates unknown)

[288]

す　ゞ　風

すゞ風や　我より先に　百合の花

乙　州

Suzu-kaze

Suzu-kaze ya
Ware yori saki ni
Yuri-no-hana

The Cool Breeze

The lilies felt the cooling breeze
Before it came to me.

Otokuni

The poet is observing the lilies in his garden swaying in the cool breeze.

[289]

鳴　く　蟲

蟲よ蟲よ　鳴いて因果が　盡きるなら

乙　州

Naku Mushi

Mushi yo mushi yo
Naite ingwa ga
Tsukiru nara

Crying Insects

Oh, poor insects, cry on,
If your karma can be cried away.

Otokuni

* * * * *

O, insect!—think you that
Karma can be exhausted by song?

Trans. by Lafcadio Hearn

猿　雖（姓—築山）
寶永元年歿　享年六十五
Ensui (surname, Tsukiyama)
A native of Ueno, Iga Province;
Bashō's pupil (1639-1704)

[290]

高　山　に　臥　て

春雨や　山より出る　雲の門

猿　雖

Kōzan ni Fushite

Harusame ya
Yama yori izuru
Kumo no mon

Lying Down in a High Mountain

Spring rain falling, a gate of clouds
Has emerged from the mountain.

Ensui

擧　白（姓—草壁）
元祿九年歿
Kyohaku (surname, Kusakabe)
A man of Yedo; Bashō's pupil
(died 1698)

[291]

上　野　に　て

くもる日は　一日花に　てられけり

擧　白

Ueno Nite

Kumoru hi wa
Ichinichi hana ni
Terare keri

At Ueno

(The present Ueno Park)

On cloudy days, all through the day,
The cherry-flowers shine on men.

Kyohaku

On cloudy days, the cherry-blossoms, instead of the sun, shine on men. Ueno has been noted for cherry-blossoms from olden days.

文 鱗 (姓一鳥居)
Bunrin (surname, Torii)
A man of Sakai; Bashō's pupil
(dates unknown)

[292]

名　月

名月や　としに十二は　有ながら

文　鱗

Meigetsu

Meigetsu ya
Toshi ni jūni wa
Ari nagara

The Harvest Moon

True, we have twelve full moons in the year;
But oh! the autumn moon!

Bunrin

舟 泉 (姓一永田)
元文二年歿　享年八十四
Shūsen (surname, Nagata)
A rich citizen of Koromo,
Mikawa Province; Bashō's
pupil (1653–1737)

[293]

秋　の　蝶

松の木に　吹當てられな　秋の蝶

舟　泉

Aki no Chō

Matsu no ki ni
Fuki ate rare na
Aki no chō

Autumn Butterflies

O, autumn butterflies,
Don't be blown against the pine-tree.

Shūsen

Old frail autumn butterflies, beware of the rugged pine-tree.

李　由（姓一河野）
寶永二年歿　享年四十五
Riyū (surname, Kōno)
The chief priest of the Myōshōji
Temple at Hirata, in Ōmi Province; Bashō's pupil (1660-1705

[294]

きりぎりす

いびきかく　人うらやまし　蟋蟀

李　由

Kirigirisu

Ibiki kaku
Hito urayamashi
Kirigirisu

The Grasshopper

The grasshoppers are chirruping.
Oh, how I envy men who snore!

Riyū

The sad lonesome chirruping of grasshoppers keeps the poet wakeful and therefore he envies men who can snore in spite of the melancholy voices of the insects.

[295]

雉　子　の　聲

大峰や　櫻の底の　雉子の聲

李　由

Kiji no Koe

Ōmine ya
Sakura no soko no
Kiji no koe

Pheasants' Cries

On Mount Ōmine the cries of pheasants
Rise up from the depths of cherry-blossoms.

Riyū

Ōmine is a high mountain in Yoshino County, Yamato Province, rich in historic associations.

As the poet on the summit of Mount Ōmine looks down upon the cherry-blossoms in the vale, pheasants' shrill loud cries are heard under the flowers. A powerful verse.

[296]

暴　風　と　蟲　の　聲

屋根まくる　暴風の中や　蟲の聲

李　由

Arashi to Mushi no Koe

Yane makuru
Arashi no naka ya
Mushi no koe

A Tempest and Insects' Voices

Through the tempest blowing the shingles
Off the roof, I heard insects' voices.

Riyū

While the tempest roared, the sweet tranquil cries of insects caught the poet's ear; and as he listened to them, the roar of the storm seemed to lull away gradually.

An excellent verse.

乙　由（姓―中川）
元文四年歿　享年六十五
Otsuyū (surname, Nakagawa)
A man of Yamada in Ise Province; Bashō's pupil (1674–1739)

[297]

暮　　秋

行秋の　道々こぼす　紅葉かな

乙　由

Boshū

Yuku-aki no
Michi-michi kobosu
Momiji kana

Late Autumn

Lo! the departing autumn sheds
Maple leaves as it goes away.

Otsuyū

As autumn passes away, scarlet maple leaves fall down day by day.

[298]

案　山　子

秋ふけて　木葉衣の　案山子かな

乙　由

Kagashi

Aki fukete
Konoha-goromo no
Kagashi kana

Scarecrows

The autumn is advanced;
And scarecrows are clad in dead leaves.

Otsuyū

A picturesque sight.

[299]

萍

萍や　今朝はあちらの　岸に咲く

乙　由

Ukigusa

Ukigusa ya
Kesa wa achira no
Kishi ni saku

Duckweed

This morn the duckweed blooms
On the opposite shore.

Otsuyū

Duckweed shifts as the water flows or the wind blows. Yesterday it bloomed on this shore, this morning away on the opposite shore. This famous verse is a satire on an unprincipled man.

The story is told that one day Otsuyū went to a theatre where he saw a courtesan, his sweetheart, flirting with another man in an opposite box. Thereupon, out of jealousy, he wrote this verse.

[300]

名　　月

寝た家を　睨むやうなり　けふの月

乙　由

Meigetsu

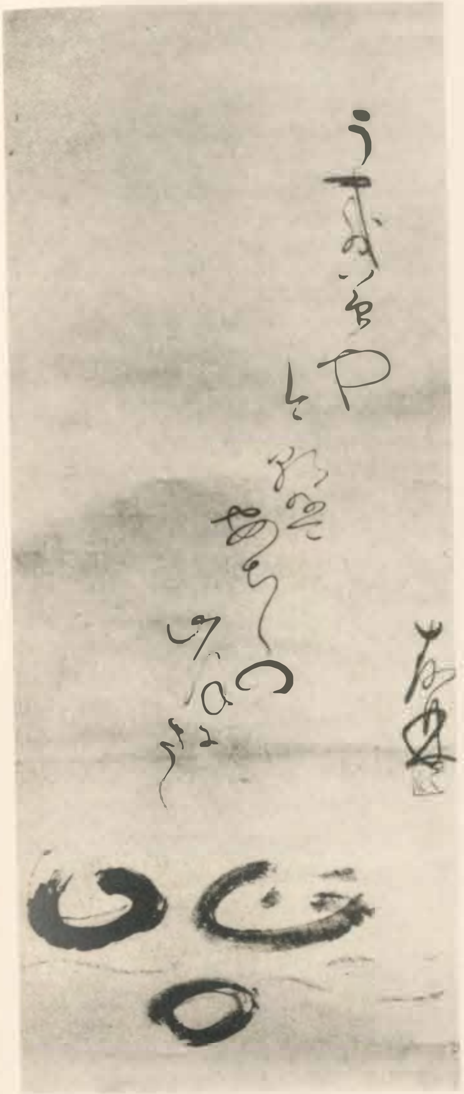
Neta ie wo
Niramu yō nari
Kyō no tsuki

The Harvest Moon

To-night's moon seems to glare
On slumbering houses.

Otsuyū

The harvest moon seems to murmur angrily, "Why are you sleeping when I am shining so brightly?"



"The Duckweed"—Otsuyū (i. e. Bakurin)
Picture and handwriting by the poet

汶　村(姓—松井)
正德三年歿
Bunson (surname, Matsui)
A samurai of Hikone Clan;
Bashō's pupil, later Kyoroku's
pupil (died 1713)

[301]

名　月　と　蟲

名月や　暗き處は　蟲の聲
汶　村

Meigetsu to Mushi

Meigetsu ya
Kuraki-tokoro wa
Mushi no koe

The Harvest Moon and Insects

Brightly shines the full moon;
Insects sing in dark places.
Bunson

A realistic description of a charming autumn night.

* * * * *

Not in the full moonlight
But in a dark and shady spot
The midges buzz at night.
Trans. by William N. Porter

野　水（姓一岡田）
寛保三年歿　享年八十六
Yasui (surname, Okada)
A merchant of Nagoya; Bashō's
pupil (1657–1743)

[302]

雁

麥喰し　雁と思へど　別れ哉
野　水

Kari

Mugi kuishi
Kari to omoe-do
Wakare kana

Wild Geese

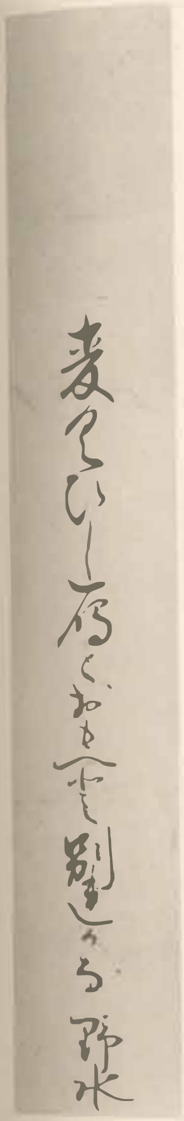
Those wild geese ate young barley blades;
But ah! now they are flying away!
Yasui

Wild geese come to Japan in autumn and return to the north in spring.

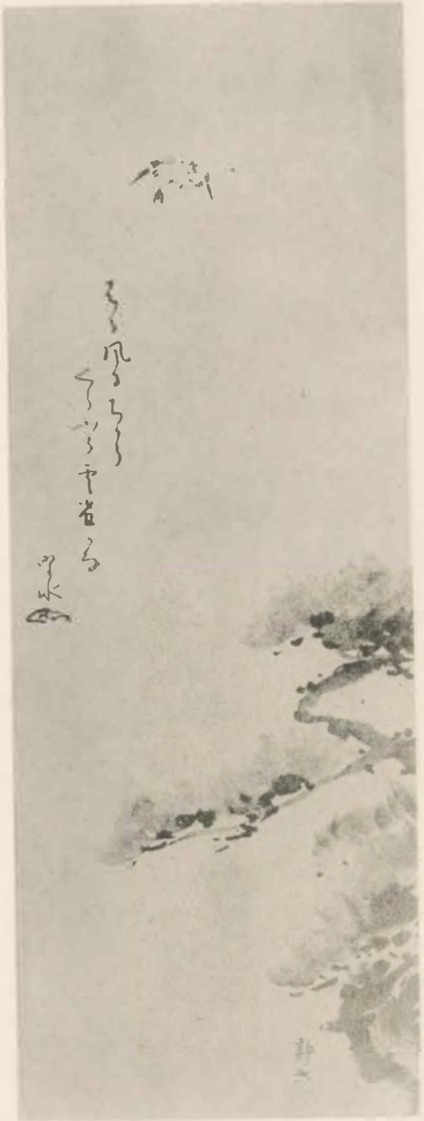
Those wild geese ate the young blades of barley in winter. They are hateful enemies to farmers. But now that they are leaving Japan, the poet cannot but feel sorrowful. The wild goose is traditionally a favourite bird of poets.

This is a famous verse but some critics consider it an expression of cheap sentimentalism.

* * * * *



"Wild Geese"– Yasui
Penned by the poet



"The Skylark"—Yasui
Handwriting by Yasui
Picture by Kyoroku

[303]

雲雀

春風に ちからくらぶる 雲雀哉

野水

Hibari

Haru-kaze ni
Chikara kuraburu
Hibari kana

The Skylark

See how the skylark vies
With the spring wind in strength.

Yasui

See how bravely the skylark wings against the spring wind.

曲翠（姓—菅沼）
Kyokusui (surname,
Suganuma)
A samurai of Zeze Clan ; Bashō's
pupil (died 1719)

[304]

瀧の音

寒き夜や 海に落込む 瀧の音

曲翠

Taki no Oto

Samuki yo ya
Umi ni ochikomu
Taki no oto

The Sound of a Cataract

What a cold night! Hark, the cataract
Dashing adown into the great sea.

Kyokusui

A sublime sound.

[305]

あらし

馬叱る 聲も枯野の あらしかな

曲翠

Arashi

Uma shikaru
Koe mo kareno no
Arashi kana

A Storm

The voice roaring at the horse
Is the storm of the withered moor.

Kyokusui

A thundering voice is audible—probably a horse-driver is shouting at his horse. The scene is a moor with grasses and trees withered by the winter cold, over which a storm is raging. The driver's voice is so loud and violent that it seems to be the storm.

木 導（姓一直江）
Mokudō (surname, Naoe)
A samurai of Hikone Clan;
Bashō's pupil (dates unknown)

[306]

麥畑

春風や 麥の中行く 水の音

木導

Mugi-Batake

Harukaze ya
Mugi no naka yuku
Mizu no oto

Barley Fields

A spring breeze blows. Hark, the water
Murmuring through the barley fields.

Mokudō

As far as eye can reach, fields of green barley extend, and a rivulet runs through them murmuring in the spring breeze.

麥 水（姓一堀田）
天明三年歿 享年六十三
Bakusui (surname, Hotta)
A man of Kanazawa; a merchant's son; Otsuyū's pupil
(1720-1783)

[307]

夕 涼 み

寝た下へ 月流れこむ すゞみかな

麥 水

Yūsuzumi

Neta shita e
Tsuki nagare-komu
Suzumi kana

Enjoying the Evening Cool

While I cooled myself over the stream,
Lo! the moon flowed in beneath my couch.

Bakusui

The poet was cooling himself on a bench set over a shallow river-bed.

[308]

春 の 月

何見ると 問ふ人多し 春の月

麥 水

Haru no Tsuki

Nani miru to
Tō hito ōshi
Haru-no-tsuki

The Spring Moon

While I gazed up at the spring moon,
Many asked what I was looking at.

Bakusui

The Japanese delight in gazing at the autumn and the summer moon but seldom care for the spring moon, which is often hazy and is not much appreciated.

[309]

春 の 夜

春の夜や 眠らぬ人は 我と誰

麥 水

Haru-no-Yo

Haru-no-yo ya
Nemuranu hito wa
Ware to tare

The Spring Night

It is a sweet spring night!
Who sits up all night besides me?

Bakusui

淡 々（姓一松木）
寶暦十年歿 享年八十六
Tantan (surname, Matsuki)
A man of Ōsaka; Kikaku's pupil (1675–1761)

[310]

日　没

菜の花の　世界にけふも　入日かな

淡　々

Nichibotsu

Na-no-hana no
Sekai ni kyō mo
Iru hi kana

The Sunset

Lo! to-day too the sun has set
In the wide world of rape-flowers.

Tantan

Imagine a setting sun blazing over an expanse of golden flowers.

[311]

辭　世

朝霜や　杖で書きし　富士の山

淡　々

Jisei

Asa-shimo ya
Tsue de egakishi
Fuji no yama

The Death Verse

Ah! Mount Fuji drawn with a cane
On the morning hoar-frost!

Tantan

The poet compares his lifetime to an outline of the peerless mountain drawn on the morning frost too soon to disappear.

瓢　水（姓—瀧野）
寶暦四年歿　享年七十七
Hyōsui (surname, Takino)
A merchant of Kako in Harima Province; Otsuyū's pupil (1678–1755)

[312]

蓮　華　草

手に取るな　やはり野に置け　蓮華草

瓢　水

Rengesō

Te ni toru na
Yahari no ni oke
Rengesō

The Milk-Vetch

O, do not pluck the milk-vetch,
But let it alone in the field.

Hyōsui

The milk-vetch growing in the field is exceedingly lovely, but when it is plucked, disillusion follows.

This proverbial verse suggests a human affair. The story is told that the poet wrote it to dissuade a friend from ransoming a courtesan to make her his wife.

吏　登（姓—櫻井）
寶暦四年歿　享年七十四
Ritō (surname, Sakurai)
A man of Yedo; Ransetsu's
pupil (1680–1754)

[313]

梅　咲　く

梅咲いて　あたりに春は　なかりけり
吏　登

Ume Saku

Ume saite
Atari ni haru wa
Nakari keri

Plum-Blossoms Bloom

Plum-blossoms have come out;
Nowhere else is Spring found.
Ritō

The plum-trees are in bloom and Spring is concentrated in these earliest flowers.

* * * * *

毛　紈（姓—北山）
Mōgwan (surname, Kitayama)
A samurai of Hikone Clan;
first Bashō's, later Kyoroku's
pupil (dates unknown)

[314]

大　名　の　駕

大名の　駕に散りこむ　櫻かな
毛　紈

Daimio no Kago

Daimio no
Kago ni chirikomu
Sakura kana

A Daimio's Palanquin

Lo! cherry-petals have drifted
Into the daimio's palanquin.
Mōgwan

A magnificent daimiō procession is passing through an avenue of cherry-trees in full bloom. The blind of his palanquin lifted, the daimiō is contemplating the flowers. At a puff of wind, beautiful petals flutter down into his carriage.

A charming scene.

五　周　坊（姓—今井）
Goshūbō (surname, Imai)
Shikō's pupil (dates unknown)

[315]

鶏 の 聲

小晝時　霞が中の　鶏の聲

五周坊

Niwatori no Koe

Ko-biru doki
Kasumi ga naka no
Tori no koe

A Cock's Crow

Near midday, through the haze,
Was heard a shrill cock's crow.

Goshūbō

鶏 or "cock" is pronounced either *tori* or *niwatori*.
A cock mistook a hazy spring day for dawn and crowed.
A realistic description of a delightful spring day.

千　那 (姓一三上)
享保八年歿　享年七十三
Senna (surname, Mikami)
The chief priest of the Hompukuji Temple at Katata, Ōmi Province; Bashō's pupil (1650–1723)

[316]

鳥 一 羽

鳥一羽　道づれにして　枯野哉

千　那

Tori Ichiwa

Tori ichiwa
Michizure ni shite
Kareno kana

A Bird

A bird as my companion,
I walked on the withered moor.

Senna

泥　芹
Deikin (surname and dates unknown)
Bashō's pupil

[317]

月 夜 の 星

名月に　隠れし星の　あはれなり

泥　芹

Tsukiyo no Hoshi

Meigetsu ni
Kakureshi hoshi no
Aware nari

Stars in a Moonlight Night

Poor little stars,
Driven into hiding
By the autumn moon!

Deikin

馬　莧 (姓—鷺)
元祿六年歿　享年五十九
Bakan (surname, Sagi)
A *nō* farce player of Kyōto;
Bashō's pupil (1634–1693)

[318]

菫

堤より　轉び落つれば　菫かな

馬　莧

Sumire

Tsutsumi yori
Korobi otsureba
Sumire kana

Violets

Rolling down from the embankment,
I found violets below it.

Bakan

An accident is compensated by a joy.

水　鷗
Suiō (surname and dates
unknown)
A man of Ōmi Province;
Bashō's pupil

[319]

秋　の　夜

秋の夜や　夢と鼾と　きりぎりす

水　鷗

Aki no Yo

Aki no yo ya
Yume to ibiki to
Kirigirisu

An Autumn Night

It is an autumn night.
Dreams, snores and grasshoppers.

Suiō

Late on an autumn night the poet, half in a dream, hears the snores of his people and the grasshoppers chirping in the garden.

之　道 (又は諷竹)
Shidō (*alias*, Fūchiku)
An Ōsaka merchant; Bashō's
pupil (dates unknown)

[320]

老　　僧

老僧も　袈裟かつぎたる　花見哉

之　道

Rōsō

Rōsō mo
Kesa katsugitaru
Hanami kana

An Old Priest

With his robes thrown over one shoulder,
An old priest viewed the cherry-flowers.

Shidō

Imagine a crowd of people, young and old, high and low, rich and poor, "drunk" with the sight of cherry-flowers just in their glory.

鼠　彈
Sodan (surname and dates unknown)
A priest in Owari Province;
Bashō's pupil

[321]

旅にみまかりたる人を

あは雪の　とゞかぬうちに　消にけり

鼠　彈

Tabi ni Mimakari taru Hito wo

Awayuki no
Todokanu uchi ni
Kie ni keri

On a Man who Died While Travelling

Lo! the light snow has thawed
Before reaching the ground.

Sodan

Poets Outside the Bashō School

也　有（姓一横井）
天明三年歿　享年八十二
Yayū (surname, **Yokoi**)
A samurai of Owari Clan;
(1701–1783)

[322]

雲　　雀

くさめして　見失ひたる　雲雀かな

也　有

Hibari

Kusame shite
Miushinai taru
Hibari kana

A Lark

I made a sneeze, and so —
Lost sight of the lark.

Yayū

While following a soaring lark, a speck against the blue, with his eye, the poet suddenly sneezed. The next moment he gazed up again, but, to his disappointment, could find the bird no more.

* * * * *

[323]

時　計

風鈴は　鳴らで時計の　暑さかな

也　有

Tokei

Fūrin wa
Narade tokei no
Atsusa kana

A Clock

The "wind-bell" does not ring.
How hot the ticktack of the clock!

Yayū

A *fūrin* (風鈴) or "wind-bell" is a tiny bell about an inch in height, whose office it is to produce a delightfully cool wind by the action of its tongue, swayed by a long strip of artistic paper often inscribed with a verse, which flutters gently in the wind. Such bells are often hung on the eaves in summer by people of refined taste.

It is an afternoon of midsummer. There is not a breath of air. The refreshing "wind-bell" does not ring. The ticktack of a clock hung on the post seems to intensify the heat.

A Portuguese missionary, it is recorded, presented Ōuchi Yoshitaka, Governor-General of Yamaguchi, with a clock in 1550—the very first clock brought to Japan.

[324]

案　山　子

足下の　豆盗まるゝ　案山子哉

也　有

Kagashi

Ashi-moto no
Mame nusumaruru
Kagashi kana

A Scarecrow

The beans at ist feet are stolen,
Yet quite unaware—the scarecrow.

Yayū

A satire on human frailty.

[325]

元　日

元日や　雪を踏む人　憎からず

也　有

Gwanjitsu

Gwanjitsu ya
Yuki wo fumu hito
Nikukarazu

New Year's Day

It is the happy New Year's Day;
I hate not men who tread the snow.

Yayū

Unsually men who tread and spoil the snow are hateful; but those who tread the snow on New Year's Day—most of them are New Year's callers. Not only are they not hateful, but they are even a welcome sight.

古　道（姓—平松）
元文三年歿
Kodō (surname, Hiramatsu)
A man of Nara; Raizan's pupil
(died 1738)

[326]

時　　鳥

花ならば 一聲折らむ ほとゝぎす

古　道

Hototogisu

Hana naraba
Hitokoe oran
Hototogisu

The Night Cuckoo

If the cuckoo were a flower
I would pluck a voice from off it.

Kodō

The cuckoo's notes are so rarely heard that poets often sit up all night to hear them.

Hark! a cuckoo has cried. The poet glances up to catch a glimpse, but it has vanished. If that note were a flower he would pluck a branch for contemplation.

柳　水（姓—中路）
寳暦八年歿　享年六十七
Ryūsui (surname, Nakamichi)
A man of Kyōto; Tōrin's pupil
(1691–1758)

[327]

涼　し　き　夜

すゞしさに 月も睡るか 水の中

柳　水

Suzushiki Yoru

Suzushisa ya
Tsuki mo nemuru ka
Mizu no naka

The Cool Night

The night is so cool, the moon would seem
To be sleeping in the water.

Ryūsui

The bright summer moon reflected in the placid cool water seems to be asleep.

仙　鶴（姓—堀內）
寛延三年歿　享年七十四
Senkaku (surname, Horiuchi)
A man of Yedo; Sentoku's
pupil (1676–1750)

[328]

年 行 く

蹈づ蹴つ 跡も見ずして 年ぞ行く

仙 鶴

Toshi Yuku

Funzu ketsu
Ato mo mizu shite
Toshi zo yuku

The Year Has Gone

Kicking and trampling,
The year went off without looking back.

Senkaku

The year has departed, quite unconcerned about social affairs and the well-being of individuals.

露 沾（姓—内藤）
享保十八年歿 享年七十九
Rosen (surname, Naitō)
The lord of Taira Clan, in
Iwaki Province; Sōin's pupil
(1654–1733)

[329]

梅 咲 く

梅咲て 人の怒の 悔もあり

露 沾

Ume Saku

Ume saite
Hito no ikari no
Kui mo ari

The Plum-Blossoms Bloom

Looking at the plum-blossoms,
I regret having lost my temper.

Rosen

The plum-trees are in bloom. What sweet and graceful flowers they are! At their sight the poet is ashamed of himself. Apparently he had lost his temper over some trifling matter.

流 水（姓—吉田）
Ryūsui (surname, Yoshida)
A man of Nagoya; Baisei's
pupil (dates unknown)

[330]

迷 ひ 子 と 螢

迷ひ子の 泣くなく摑む 螢かな

流 水

Mayoigo to Hotaru

Mayoigo no
Naku naku tsukamu
Hotaru kana

A Lost Child and a Firefly

Behold! the lost child, crying,
Has grasped a flitting firefly.

Ryūsui

* * * * *

Ah! the lost child! Though crying and crying, still
he catches fireflies!

Trans. by Lafcadio Hearn

三 千 風 (姓—大淀)
Michikaze (surname, Ōyodo)
A man of Ise Province (died
1709)

[331]

辭 世

今日ぞ早 見ぬ世の旅の 衣かへ

三千風

Jisei

Kyō zo haya
Minu-yo no tabi no
Koromo-gae

The Death Verse

Alas! to-day I have changed clothes
For my journey to the world unseen.

Michikaze

團 水 (姓—北條)
Dansui (surname, Hōjō)
A man of Kyōto, Saikaku's
pupil (1662–1711)

[332]

案 山 子

御幸にも 編笠ぬがぬ 案山子かな

團 水

Kagashi

Miyuki nimo
Amigasa nuganu
Kagashi kana

The Scarecrow

The scarecrow does not uncover
Even to His Imperial Majesty.

Dansui

Amigasa nuganu literally means "does not remove its plainted straw hat."

露 月 (姓—豐馬)
Rogetsu (surname, Toyoma)
A man of Yedo; a teacher of
nō recitation; Rosen's pupil
(1666–1751)

[333]

野 分

野分吹けど 動かざる 雲高し

露 月

Nowaki

Nowaki fukedo
Ugokazaru
Kumo takashi

The Autumn Tempest

The autumn tempest blows,
But motionless clouds hang high.

Rogetsu

野　泉（姓一中村）
Yasen (surname, Nakamura)
A man of Sagami Province; Ryūkyo's pupil (dates unknown)

[334]

白　　菊

しら菊の　高う見えけり　朝ぼらけ

野　泉

Shiragiku

Shiragiku no
Takō mie keri
Asaborake

White Chrysanthemums

At daybreak white chrysanthemums
Look higher than they are.

Yasen

To the poet the chrysanthemums appear higher than they actually are, in the beauty of the daybreak.

巴　人（姓一星野）
寛保二年歿　享年六十六
Hajin (surname, Hoshino)
A man of Yedo; Kikaku's pupil (1676–1742)

[335]

酒　屋　ま　で

酒屋まで　兵一人　夜の雪

巴　人

Sakaya Made

Sakaya made
Tsuwamono hitori
Yoru no yuki

To the Wine-Shop

Lo! a warrior is going
To the wine-shop through the night snow.

Hajin

On a snowy night a warrior is hastening to the wine-shop, probably at the command of the captain of troops encamped at the village.

[336]

白　　藤

白藤や　風に吹かるゝ　天の川

巴　人

Shira-Fuji

Shirafuji ya
Kaze ni fukaruru
Ama-no-gawa

The White Wistarias

Behold the white wistarias —
The Milky Way blown by the wind.

Hajin

Graceful racemes of white wistaria flowers swaying gently in the night breeze look just like the Milky Way blown down to earth by some celestial wind.

我　黑（姓—中尾）
寳永七年歿　享年七十一
Gakoku (surname, Nakao)
A man of Kyōto; Jūrai's pupil
(1639–1710)

[337]

帆　か　け　船

霞より 時々あまる 帆かけ船

我　黑

Hokake-Bune

Kasumi yori
Tokidoki amaru
Hokake-bune

A Sailing Ship

The sailing ship at times
Shows high above the haze.

Gakoku

The haze floats very low on a spring sea so that the sails of a great ship sometimes appear high above it.

A picturesque sight.

心　祇（姓—轍）
寶暦十三年歿　享年五十七
Shingi (surname, Wadachi)
A rich merchant of Yedo;
Gikū's pupil (1706–1763)

[338]

蟬

蟬暑く はや蟬涼し 蟬悲し

心　祇

Semi

Semi atsushi
Haya semi suzushi
Semi kanashi

Cicadas

The cicadas were very hot!
Now they were cool; now they were sad.

Shingi

In midsummer cicadas' cries sounded very hot; in early autumn they sounded cool; by and by they were sad, on the eve of their death.

不　玉（姓—伊藤）
Fugyoku (surname, Itō)
A physician of Sakata, Ugo
Province (dates unknown)

[339]

名　月

名月や 灰吹捨る 蔭もなし
不　玉

Meigetsu

Meigetsu ya
Haifuki sutsuru
Kage mo nashi

The Harvest Moon

What a bright moon! There's no dark spot
I can empty the ash-tray in.
Fugyoku

An uncommon and effective idea to emphasize the brilliancy of the moon.

豆　富
Tōfu (surname and dates
unknown)

[340]

吉 野 山 の 櫻

花に花 かくれて花の よし野山
豆　富

Yoshinoyama no Sakura

Hana ni hana
Kakurete hana no
Yoshinoyama

The Cherry Flowers of Mount Yoshino

Flowers hide themselves in flowers
On Mount Yoshino of flowers.
Tōfu

Mount Yoshino is so full of cherry-blossoms that flowers are hidden by flowers.

柳　浦
Ryūho (surname and dates
unknown)

[341]

櫻　花

何事に 腹の立べき 花ざかり
柳　浦

Ōkwa

Nanigoto ni
Hara no tatsu beki
Hana-zakari

Cherry Flowers

What should I get angry about?
The cherry flowers are at their best.
Ryūho

The cherry flowers delight the poet to such a degree that nothing can anger him.

圭　左
Keisa (surname and dates unknown)

[342]

蛙

萍に 乘て流るゝ 蛙かな

圭　左

Kawazu

Ukigusa ni
Notte nagaruru
Kawazu kana

The Frog

Lo! the frog is drifting,
Riding on the duckweed.

Keisa

How placid is the frog riding on the duckweed, which shifts hither and thither, east and west, as the wind blows! The verse, doubtless, is a satire on a man who has no fixed principles and acts like a weathercock.

雪　溪
Sekkei (surname and dates unknown)

[343]

名　月

名月に 忽然として 一句かな

雪　溪

Meigetsu

Meigetsu ni
Kotsunen to shite
Ikku kana

The Autumn Moon

How brightly the moon shone!
A verse flashed into me.

Sekkei

可　幸
Kakō (surname and dates unknown)

[344]

團　扇　う　り

風一荷 擔ふ暑さや 團扇うり

可　幸

Uchiwa-Uri

Kaze ikka
Ninō atsusa ya
Uchiwa-uri

The Fan-Pedlar

A load of wind upon his back,
How hot he is—the fan-pedlar!

Kakō

The fan-pedlar carries hundreds of fans—so many wind-generators, as it were—yet he is perspiring under his load.

低　耳

Teiji (surname and dates unknown)

[345]

花

名を聞て　また見直すや　草の花

低　耳

Hana

Na wo kiite
Mata minaosu ya
Kusa no hana

Flowers

Learning its name,
I looked again at the flower.

Teiji

The poet came across an apparently insignificant flower as he rambled. He asked its name of a passer-by. On its proving to be a well known flower, he looked again at it with delighted interest.

晴　燕

Seien (surname and dates unknown)

[346]

雲　雀

雲に波　たてゝ囀る　雲雀かな

晴　燕

Hibari

Kumo ni nami
Tatete saezuru
Hibari kana

The Skylark

The skylark sings
Making ripples in the clouds.

Seien

六　渡

Rikuto (surname and dates unknown)

[347]

雲　雀

隈もなき　空にかくるゝ　雲雀かな

六　渡

Hibari

Kuma mo naki
Sora ni kakururu
Hibari kana

The Skylarks

Lo! the larks are hidden
In the cloudless blue sky.

Rikuto

The skylarks soar higher and higher until they are lost in the blue sky.

簑　笠
Saryū (surname and dates unknown)

[348]

柳

筆なくて　風を繪にかく　柳哉
簑　笠

Yanagi

Fude nakute
Kaze wo e ni kaku
Yanagi kana

The Willow

The willow paints the wind
Without using a brush.

Saryū

The willow sways and waves in the wind as it blows, so that it looks like a picture of the wind, so to speak.

花　幸
Kwakō (surname and dates unknown)

[349]

名　月

名月や　晝見ぬ形の　松が出る
花　幸

Meigetsu

Meigetsu ya
Hiru minu nari no
Matsu ga deru

The Bright Moon

Oh! the bright moon reveals
Shapely pines unseen by day.

Kwakō

文　峩
Bunga (surname and dates unknown)

[350]

月　と　鳥

すゞしさや　月に横ぎる　鳥は何
文　峩

Tsuki to Tori

Suzushisa ya
Tsuki ni yokogiru
Tori wa nani

The Moon and a Bird

How cool! What is the bird
Flying across the moon?

Bunga

隨　柳

Zuiryū (surname and dates unknown)

[351]

浪　の　月

水鳥の　つゝきくだくや　浪の月

隨　柳

Nami to Tsuki

Mizutori no
Tsutsuki kudaku ya
Nami no tsuki

The Moon on Waves

The waterfowl pecks and crushes
The moon upon the waves.

Zuiryū

俊　水

Shunsui (surname and dates unknown)

[352]

蓮

蓮見れば　蓮より外の　花もなし

俊　水

Hasu

Hasu mireba
Hasu yori hoka no
Hana mo nashi

Lotus Flowers

When I look at the lotus flowers,
There are no other flowers.

Shunsui

The lotus flowers are so beautiful that all others are cast into the shade.

冬　市

Tōshi (surname and dates unknown)

[353]

富　士　山

日比より　富士はちいさし　今日の月

冬　市

Fujisan

Higoro yori
Fuji wa chiisashi
Kyō no tsuki

Mount Fuji

What a bright moon! Mount Fuji is
Smaller than usual.

Tōshi

Under the brilliant moon the great mountain looks smaller than it really is.

[354]

元　日

元日や 昨日の鬼が 禮に來る

無名氏

Gwanjitsu

Gwanjitsu ya
Kinō no oni ga
Rei ni kuru

New Year's Day

'Tis New Year's Day. The dun of yesterday
Has called to pay his compliments.

Anon.

The creditor who yesterday urgently demanded payment calls on New Year's day in full dress, with a smiling face, to offer the New Year's congratulations.

* * * * *

On New Year's Day
The bills of yester-year drop in
Their compliments to pay.

Trans. by Curtis Hidden Page

[355]

死刑囚の辭世

そのあとは 冥途できかん 郭公

無名氏

Shikei-shū no Jisei

Sono ato wa
Meido de kikan
Hototogisu

The Swan-Song of a Prisoner under Death Sentence

Cuckoo, I'll listen, in the other world,
To the rest of your song.

Anon.

Just as a prisoner was about to be executed, a cuckoo flew above uttering shrill cries. Instantly he burst into this verse, which proved to be his swan-song.

[356]

蟲　の　聲

故鄉に 父母あり蟲の 聲高し

無名氏

Mushi no Koe

Furusato ni
Fubo ari mushi no
Koe takashi

Insects' Cries

My parents live in the old home;
How loudly do the insects cry!

Anon.

* * * * *

In my native place the old folks (or, my parents) are—the clamour of insects' voices.

Trans. by Lafcadio Hearn

Poetesses of the Bashō Period

園　女（姓一斯波）
享保八年歿　享年七十四
Sono-Jo (surname, Shiwa)
A native of Matsusaka, Ise Province; resided first in Ōsaka, later in Yedo; an oculist and instructor in *haikai*; Bashō's pupil (1649–1723)

---

[357]

駒　鳥

駒鳥の 聲轉びけり 岩の上

園　女

Komadori

Komadori no
Koe korobi keri
Iwa no ue

Robins

Lo! the robins' voices
Are rolling on the rocks.

Sono-Jo

A novel and clever metaphor.

[358]

更　衣

更衣 みづから織らぬ 罪深し

園　女

Koromo-Gae

Koromo-gae
Mizukara oranu
Tsumi fukashi

The Change of Clothes

The change of clothes—I blame myself
I did not weave an inch of cloth.

Sono-Jo

In olden days Japanese women generally wove cloth for their own use therefore, the poetess who did not weave felt guilty.

[359]

嵐

葉の音に 犬吼かゝる 嵐哉

園 女

Arashi

Ha no oto ni
Inu hoe kakaru
Arashi kana

A Storm

What a gale! A dog is barking
At the sound of the falling leaves.

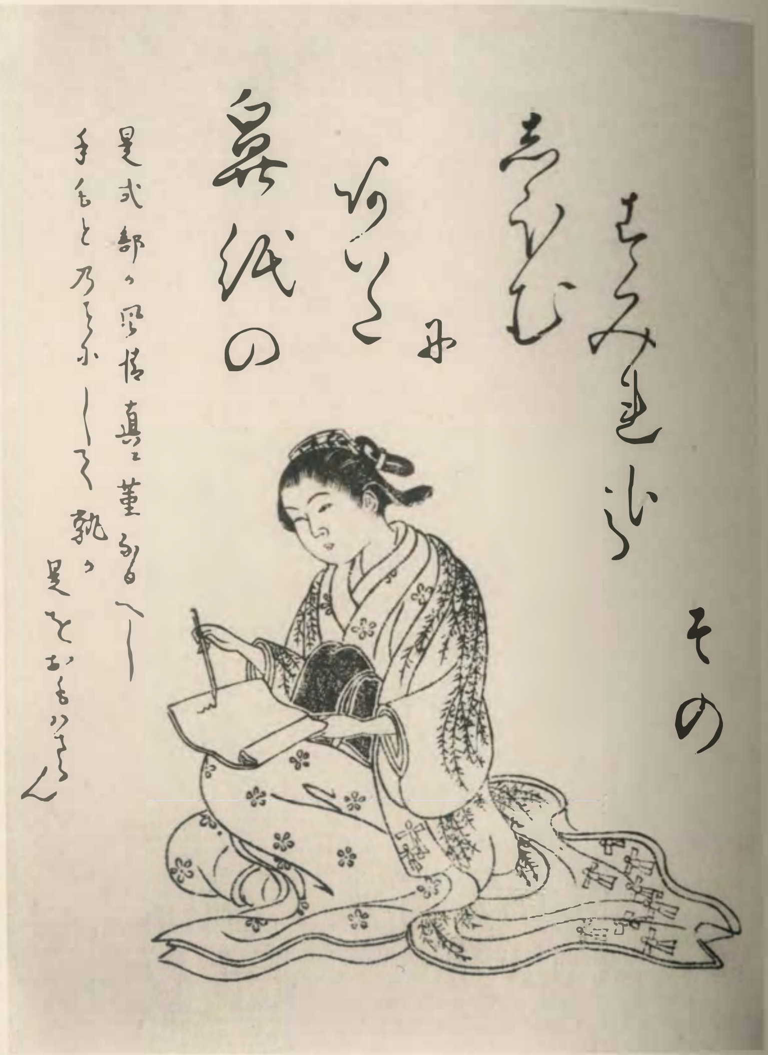
Sono-Jo

[360]

す み れ

鼻紙の 間にしぼむ すみれかな

園 女



A Portrait Of Sono
By Kōkō

Sumire

Hana-gami no
Aida ni shibomu
Sumire kana

Violets

Behold the violets
Shriveled up in the handkerchief-paper.

Sono-Jo

Hana-gami means paper used as handkerchiefs and carried in the bosom.

Opening some sheets of paper which had been laid aside, the poetess found withered violets in them, to her pleasant surprise and slight regret. She had picked them while strolling on a moor and forgotten about them.

[361]

暑　さ

負うた子に 髪なぶらるゝ 暑さかな

園　女

Atsusa

Ota ko ni
Kami nabura-ruru
Atsusa kana

How Hot!

How hot it is to have my hair played with
By the baby I carry on my back!

Sono-Jo

The poetess is speaking of summer-time, when a Japanese woman feels hot with her hair elaborately arranged, stiffened with hair-oil—particularly hot when her hair is played with by the baby on her back.

[362]

白　雨

白雨に 呼出さるゝ かしはかな

園　女

Yūdachi

Yūdachi ni
Yobi-idasaruru
Kashiwa kana

A Summer Shower

Lo! the oaks are called out
By the summer shower.

Sono-Jo

Among the trees and grasses blessed by the summer shower, the oaks are most prominent, with their great height and their large, thick leaves. Hence the figure, "called out," summoned by the rain.

捨　女 (姓一田)

元祿十一年歿　享年六十五

Sute-Jo (surname, Den)

The wife of a magistrate in Tamba Province; a nun after her husband's death; Kigin's pupil (1633–1698)

[363]

雪　の　朝

雪の朝 二の字二の字の 下駄の跡

捨　女

Yuki no Asa

Yuki no asa
Ni no ji ni no ji no
Geta no ato

A Snowy Morning

A snowy morning, on all sides
Tracks of clogs, like the figure "two."

Sute-jo

The Japanese figure two "二" resembles the impression of a wooden clog on snow. This verse was composed by the poetess at the early age of six, to which circumstance it owes its celebrity.

[364]

夏　の　月

雲路にも ちかみちあるや 夏の月

捨　女

Natsu no Tsuki

Kumoji ni mo
Chikamichi aru ya
Natsu no tsuki

The Summer Moon

O, summer moon, is there
A short cut in "the road of clouds?"

Sute-Jo

Kumoji or "the road of clouds" is an idiomatic phrase for "the sky." A summer night is so short that the moon seems to pass away much more quickly than in nights of the other seasons. Hence this verse.

[365]

螢

水底の 影を怖がる 螢かな

捨 女

Hotaru

Minazoko no
Kage wo kowagaru
Hotaru kana

Fireflies

Lo! the fireflies are afraid of
Their reflections in the water.

Sute-Jo

智 月 尼（姓一川井）
寳永三年歿　享年七十四

Chigetsu-Ni* (surname, Kawai)
A native of Ōtsu, Ōmi Province; Otokuni's mother; Bashō's pupil (1632–1706)

[366]

乙州の東行を送りて

わざとさへ 見に行く旅{や/を} 富士の雪

智月尼

Otokuni no Tōkō wo Okuri-te

Wazato sae
Mi ni yuku tabi{ya/wo}
Fuji no yuki

To Otokuni Departing For Yedo

Blest be your journey! Men will even go
On purpose to see the snow of Fuji.

Chigetsu-Ni

The snow-capped Mount Fuji is situated between Otokuni's town and Yedo.

---

* *Ni* (尼) means a "nun." In Old Japan a chaste wife after her husband's death often shaved her head and in the case of a literary woman added 尼 or "Nun" after her pen name, although she did not live in a convent.

[367]

蛬

蛬 なくや案山子の 袖の中

智月尼

Kirigirisu

Kirigirisu
Naku ya kagashi no
Sode no naka

Grasshoppers

Grasshoppers are chirruping
In the sleeves of a scarecrow.

Chigetsu-Ni

A solitary autumn scene.

[368]

孫を愛して

麥藁の 家してやらむ 雨蛙

智月尼

Mago wo Aishite

Mugiwara no
Ie shite yaran
Amagaeru

Out of Love for my Grandchild

Oh, little tree-frog, I'll make you
A straw-house to live in.

Chigetsu-Ni

Out of love for her little grandchild, the old poetess will extend her kindness to the tiny tree-frog.

It is probable that the poetess composed this verse as she played with her little grandchild, making a tiny cage of straw.

* * * * *

De paille d'orge
Je te ferai une maison,
Grenouille religieuse !

Traduits par Michel Revon

Ama-gaeru, literally, means a "rain-frog." *Ama* is the adjectiye form of *ame* or "rain." For instance:—*Ama-gu* or "rain-outfit," *ama-goi* or "prayers for rain," *ama-dare* or "rain-drops."

Ama, as an independent word, means a "nun" or a "fisherman."

The *ama-gaeru* ("rain-frog") or "tree-frog" is a small green or brown frog, which climbs trees with the suckers of its toes, hence its name "tree-frog." This kind of frog cries when it is going to rain, hence its Japanese name "rain-frog."

[369]

けふの月

二つあらば いさかひやせん けふの月

智月尼

Kyō no Tsuki

Futatsu araba
Isakai ya sen
Kyō no tsuki

To-night's Moon

Oh, we should quarrel if there were
Two such bright moons as this!

Chigetsu-Ni

[370]

歳　の　暮

押寄せて 鶯一羽 としのくれ

智月尼

Toshi no Kure

Oshiyosete
Uguisu ichiwa
Toshi no kure

The Close of the Year

The year-end is approaching speedily.
I've nothing but a nightingale.

Chigetsu-Ni

This verse depicts the poetess's lonely but tasteful and not comfortless life, with which she seems to be quite contented.

秋　色（姓—大目）
享保十年歿　享年五十七
Shūshiki (surname, Ōme)
The wife of an Yedo *haijin*
Kangyoku; Kikaku's pupil
(1668–1725)

[371]

菫

雉の尾の やさしくさはる 菫かな

秋　色

Sumire

Kiji no o no
Yasashiku sawaru
Sumire kana

The Violet

The violet is touched
Gently by the pheasant's tail.

Shūshiki

[372]

櫻

$\left.\begin{array}{l}\text{井のはた}\\\text{井戸端}\end{array}\right\}$の 櫻あぶなし 酒の酔

秋　色

Sakura

I no hata }
Ido-bata } *no*
Sakura abunashi
Sake no ei

Cherry-Blossoms

The cherry-blossoms at the well
In danger are! See, drunken men!

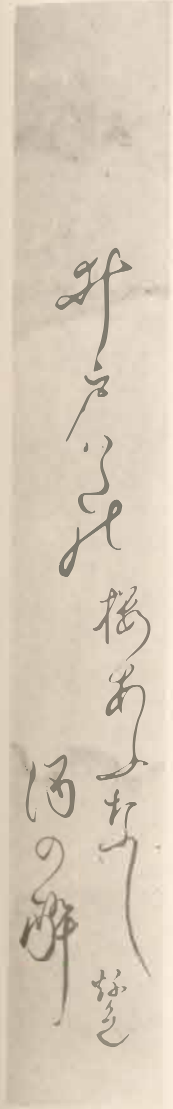
Shūshiki

This is a famous verse, said to have been composed by Shūshiki at the early age of thirteen. One day the little poetess went to Ueno, admiring the cherry-blossoms. She saw two or three drunken men reeling toward a cherry-tree in full bloom at the well behind the Kwannon Hall of the Fumon-in Temple. She instantaneously burst into the above verse, and writing it on a *tanzaku* or small strip of artistic paper, hung it on the tree. The abbot of the Rinnōji Temple, an imperial prince of elegant taste, daily collected *tanzaku* hung by poets on the trees in bloom. Among these poems, Shūshiki's verse took his fancy, and in commemoration of it he re-named the cherry-tree in question, called Dai-Hannya, "Shūshiki Cherry." The "Shūshiki Cherry" and the well are still to be seen, although the old tree died and a young tree has been planted as its successor. The above verse is rather ambiguous and may equally well be translated thus:—

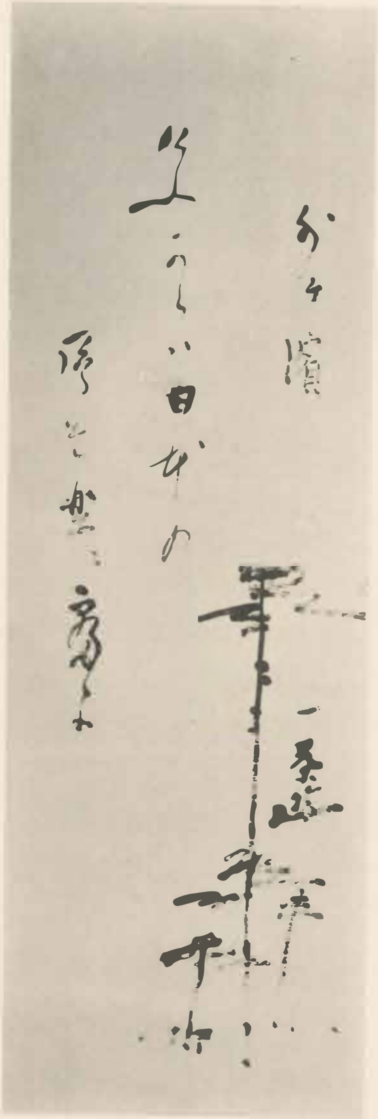
Be careful. You might hurt the cherry-tree
Beside the well. Why, you are drunk.

or "The cherry-tree at the well is
Dangerous. Why, you are drunk."

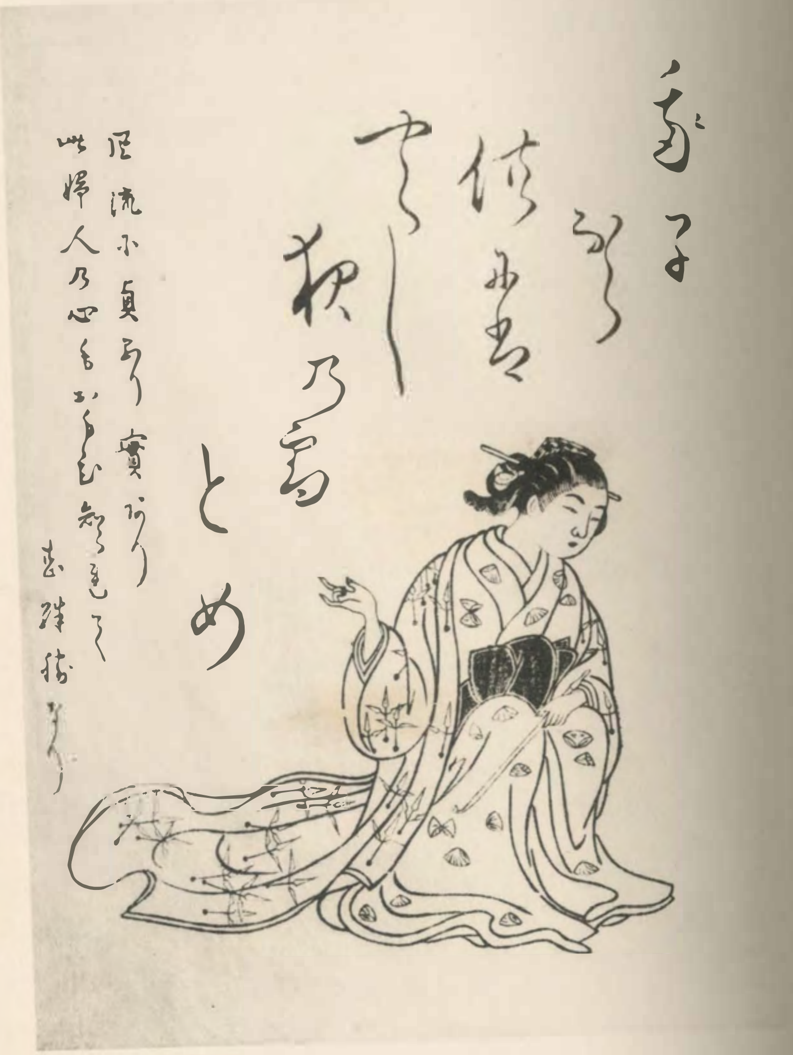
* * * * *


井戸ばたの桜あぶなし酒の酔
秋色

"The Cherry-Blossoms"—Shūshiki
Penned by the poetess



"At Soto-ga-hama"—Issa
Penned by the poet
(*See P. 547*)



A Portrait Of Ukō-ni (i.e. Tome)
By Kōkō

羽紅尼（名一とめ）
Ukō-Ni (given name, Tome)
Kyorai's elder sister and Bonchō's wife; a native of Kyōto, resided in Ōsaka later (dates uncertain)

[373]

夜 の 雪

我子なら 供にはやらじ 夜の雪
羽紅尼

Yoru no Yuki

Waga ko nara
Tomo ni wa yaraji
Yoru no yuki

The Night Snow

If he were my son he should not
Attend you this cold snowy night.
Ukō-ni

One snowy night Ukō's husband, Bonchō, intended to go to a *haikai* party, accompanied by his young servant, a boy of about twelve. Out of sympathy for the lad, she composed the above verse on the spur of the moment. Deeply touched, the poet went without the boy.

かな（可南）（姓一向井）
Kana-Jo (surname, Mukai)
Kyorai's wife (dates uncertain)

[374]

藤　の　花

ゆく春の　うしろ姿歟　藤の花

かな女

Fuji no Hana

Yuku-haru no
Ushiro-sugata ka
Fuji no hana

Wistaria Flowers

Perchance the wistaria flowers are
The back of the figure of departing Spring.

Kana-Jo

The graceful purple or white flowers of the wistaria bloom late in Spring or early in Summer. Hence this verse.

去來の妹千子
Chine-Jo
Kyorai's younger sister (surname and dates uncertain)

[375]

辭　世

もえ易く　又消え易き　螢哉

千　子

Jisei

Moe yasuku
Mata kie yasuki
Hotaru kana

The Death Verse

How readily the firefly glows!
As readily its light goes out.

Chine-Jo

Needless to say, human life is likened to the firefly.

* * * * *

How easily kindled, and how easily put out again, is the light of the firefly!

Trans. by Lafcadio Hearn

梢風尼（姓—小川）
寶曆八年歿　享年九十
Shōfū-Ni (surname, Ogawa)
A native of Ueno, Iga Province; Fubaku's daughter and Ryōhin's wife (1668-1758)

[376]

名　月

名月や　もたれてまはる　椽ばしら

梢風尼

Meigetsu

Meigetsu ya
Motare te mawaru
Enbashira

The Harvest Moon

Bright autumn moon! I leant against
The verandah post, shifting my seat around it.
Shōfū-Ni

千 代 尼（姓一福田）

安永四年歿　享年七十四

Chiyo-Ni (surname, Fukuda)

A native of Matsutō, Kaga Province, the wife of a samurai's footman. After her husband's premature death, she shaved her head and devoted herself to the study and composition of *haikai*. Shikō's and later Rogembō's pupil; the most celebrated of *haikai* poetesses; also a painter (1701–1775)

[377]

亡 兒 を 憶 ふ

蜻蛉釣り　今日は何處まで　行つたやら
千代尼

Bōji wo Omō

Tombo-tsuri
Kyō wa doko made
Itta yara

Longing for a Departed Child

How far may he have gone to-day —
My little dragonfly hunter!
Chiyo-Ni

Chiyo was married at nineteen, eight years later her husband died and the following year she was bereft of her only son. The sorrow-stricken poetess composed the above verse, which means:—

I wonder where in the unseen world my little son is hunting dragonflies to-day!

The original which does not contain "in the unseen world" would be ambiguous without its theme, "Longing for a Departed Child," which I have supplied.

* * * * *

I wonder in what fields to-day—
He chases dragonflies in play—
My little boy—who ran away.
Trans. by Curtis Hidden Page

Where may he have gone to-day—
The hunter after dragonflies.
Trans. by Basil Hall Chamberlain

Autumn and autumn skies!
But where is my laddie, he who chased
The flitting dragonflies?
Trans. by William N. Porter

How far, I wonder, did he stray,
Chasing the burnished dragonfly, to-day!
Trans. by Clara A. Walsh

Le pêcheur de libellules !
Aujourd'hui, jusqu' où
Est-il allé ?

Traduits par Michel Revon

[378]

月　　見

かやの手を　一つはづして　月見哉

千代尼

Tsukimi

Kaya no te wo
Hitotsu hazushi te
Tsukimi kana

Moon-Gazing

Untying one corner of the mosquito-net,
I am gazing up at the harvest moon.

Chiyo-Ni

[379]

紅　の　露

こぼれては　ただの水なり　紅の露

千代尼

Beni no Tsuyu

Koborete wa
Tada no mizu nari
Beni no tsuyu

Rouge-Flowers

Spilt on the ground, it is nothing
But water—the rouge-flowers' dew.

Chiyo-Ni

The dewdrops resting on rouge-flowers glistened brightly, like pearls, but now, spilt on the ground, they are but water.

[380]

時　　鳥

時鳥　ほとゝぎすとて　明けにけり

千代尼

Hototogisu

Hototogisu
Hototogisu tote
Ake ni keri

The Cuckoo

While I was musing on my theme,
Repeating "Cuckoo!", day has dawned.

Chiyo-Ni

Chiyo had evinced an inclination for ***haikai*** in her childhood, and in her girlhood she could find no good teacher in her out-of-the-way town. Rogembō, the famous *haijin*, once happened to visit her town during a poetical pilgrimage. Chiyo called at his inn and politely applied to him for instruction. The poet gave her "the Cuckoo" as a theme. She composed a verse but he only glanced at it and gave no further heed. Her second verse met with the same fate. The rude poet presently went to sleep. The undaunted girl sat up and mused on her theme until at length day dawned. Awakening, Rogembō was surprised to find her still buried in meditation. To his question, "Oh, girl, has day dawned?", she replied:—

"While I was musing on my theme,
Repeating "Cuckoo!", day has dawned."

Struck witn wonder and admiration, Rogembō exclaimed, "A splendid verse! You are already a past mistress of *haikai*. You need no instructor."

* * * * *

Day has dawned to the sound of "Cuckoo!" "Cuckoo!"
Trans. by Basil Hall Chamberlain

Cuckoo!
Again cuckoo!
Again the daylight too!
Trans. by Curtis Hidden Page

Coucou!
Coucou! A ces mots,
Le jour est venue......
Traduits par Michel Revon

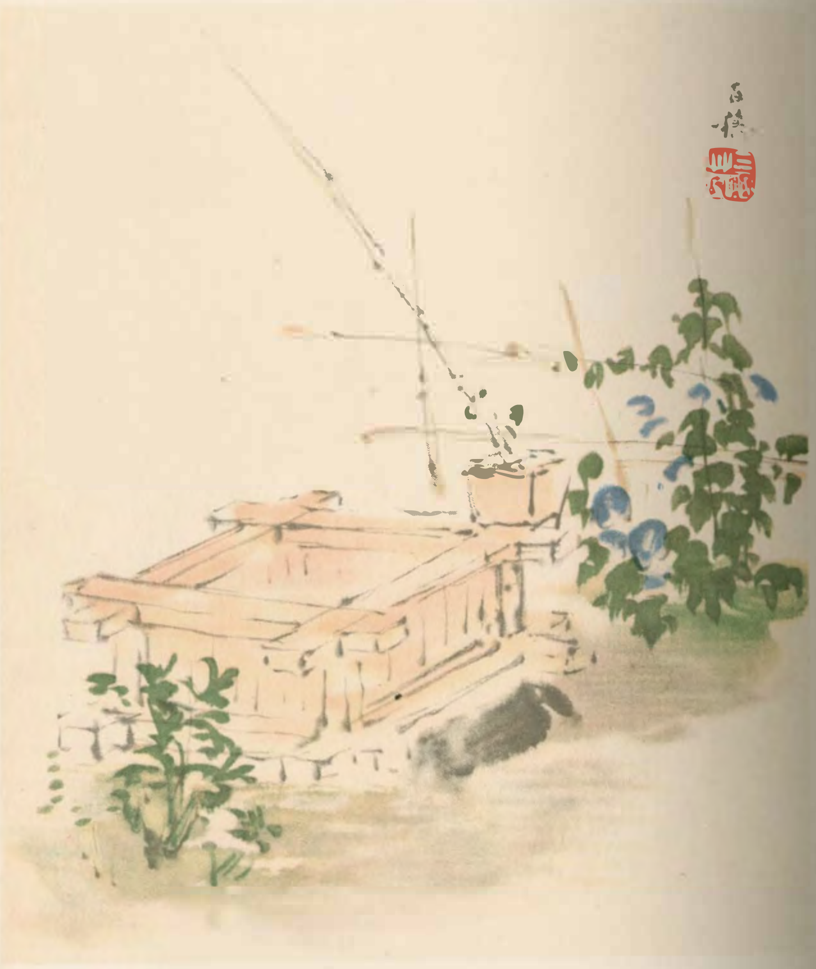
[381]

朝　　顔

朝顔に　釣瓶とられて　貰ひ水
千代尼

Asagao

Asagao ni
Tsurube torare-te
Morai mizu



The Well-Bucket Taken By A Morning-glory

By Hyakusui

The Morning-Glory

A morning-glory having taken
The well-bucket, I begged for water.

Chiyo-Ni

Early one morning the poetess went to the well to draw water, and found, to her delighted surprise, that during the night a morning-glory had coiled a tendril round the well-bucket. What a beautiful scene! Being unable to bring herself to unwind the tendril, she went and begged her neighbour for water.

This verse has been so celebrated from olden times that it is identified with its author's name. It is my humble opinion that the verse fully deserves its celebrity; but modern poets often criticize it unfavourably on the ground that the poetess seems to pretend to an elegant taste.

* * * * *

The morning-glory
Has stolen my well-sweep to-day,
Gift-water, pray!

Trans. by Curtis Hidden Page

Having had well-bucket taken
Away by convolvuli,—gift water.

Trans. by Basil Hall Chamberlain

All round the rope a morning-glory clings;
How can I break its beauty's dainty spell?
I beg for water from a neighbour's well.

Trans. by Clara A. Walsh

The well-bucket taken away
By the morning-glory—
Alas, water to beg!

Trans. by Yone Noguchi

Par les liserons
Mon seau ayant été emporté,
Eau reçue !

Traduits par Michel Revon

[382]

名　月

名月や　行つても行つても　よその空

千代尼

Meigetsu

Meigetsu ya
Itte mo itte mo
Yoso no sora

The Harvest Moon

Oh, brilliant moon! I walked and walked
Yet it was far off in the sky.

Chiyo-Ni

[383]

乞　食　の　床

にぎやかな　乞食の床や　蟲の聲

千代尼

Kojiki no Toko

Nigiyaka na
Kojiki no toko ya
Mushi no koe

Beggars' Beds

(A) **How gay the beggars' beds!**
The insects sing all round.

(B) **How merry the beggars' nightly rest,**
With grasshoppers singing round.

Chiyo-Ni

Houseless beggars lie down on the grass or on the ground at night; and, the season happening to be autumn, insect musicians play sweet notes all round.

[384]

夏　の　月

釣竿の　絲にさはるや　夏の月

千代尼

Natsu no Tsuki

Tsuri-zao no
Ito ni sawaru ya
Natsu no tsuki

The Summer Moon

Behold! the summer moon
Touches my fishing-line.

Chiyo-Ni

The poetess' fishing-line is touched by the bright moon reflected in the depth of the water. What a refreshing scene!

[385]

雪　の　朝

野に山に　うごく物なし　雪の朝

千代尼

Yuki no Asa

No ni yama ni
Ugoku mono nashi
Yuki no asa

A Snowy Morning

Nothing stirs in field or mountain
On this snowy morning.

Chiyo-Ni

[386]

柳

一抱　あれど柳は　柳かな

千代尼

Yanagi

Hito-kakae
Aredo yanagi wa
Yanagi kana

The Willow

Even though an armful it is,
Yet a willow is a willow.

Chiyo-Ni

The poetess likens herself to the willow, which is a symbol of womanly grace. It is probable that she grew stout and heavy in her middle age, and yet she claims to be treated as a graceful woman.

[387]

蜻　蛉

行く水に　をのが影追ふ　蜻蛉哉

千代尼

Tombo

Yuku mizu ni
Ono ga kage ou
Tombo kana

The Dragonfly

The dragonfly is flitting after
Its own reflection in the running water.

Chiyo-Ni

[388]

梅　の　花（仇を恩にて報ずるといふことを）

手折らるゝ　人に薫るや　梅の花

千代尼

Ume no Hana

(Ada wo on nite hōzuru to yū kcto wo)

Taoraruru
Hito ni kaoru ya
Ume no hana

The Plum-Blossom

(Good for Evil)

The plum-blossoms give their perfume
To the man who broke off the branch.

Chiyo-Ni

This didactic verse is generally considered to be of little merit.

[389]

名　　月

何著ても うつくしくなる 月見哉

千代尼

Meigetsu

Nani kite mo
Utsukushiku naru
Tsuki-mi kana

The Bright Moon

In any garments we appear
Beautiful under the bright moon.

Chiyo-Ni

[390]

名　　月

名月や 鳥も寢ぐらの 戸をさゝず

千代尼

Meigetsu

Meigetsu ya
Tori mo negura no
To wo sasazu

The Bright Moonlight

The glorious moon! Even birds
Do not shut the doors of their roosts.

Chiyo-Ni

A beautiful fantasy.

[391]

鷺

聲なくば 鷺うしなはむ 今朝の雪

千代尼

Sagi

Koe naku ba
Sagi ushinawan
Kesa no yuki

Herons

But for their cries, the herons would be
Lost to sight in the snow of this morn.

Chiyo-Ni

Needless to say, the poetess means white herons.

[392]

清　水

紅さいた 口も忘るゝ 清水かな

千代尼

Shimizu

Beni saita
Kuchi mo wasururu
Shimizu kana

Fresh Water

What a sparkling spring!
I forgot that my lips were rouged.

Chiyo-Ni

One hot summer day, at sight of a clear, sparkling spring, the poetess forgot that her lips were rouged and drank freely from it.

A verse typical of a woman.

[393]

雪　見

ころぶ人を 笑うてころぶ 雪見哉

千代尼

Yukimi

Korobu hito wo
Warōte korobu
Yukimi kana

Snow-Viewing

Laughing at men who tumbled down,
I tumbled too, viewing the snow.

Chiyo-Ni

[394]

春　雨

春雨や 美しうなる 物ばかり

千代尼

Harusame

Harusame ya
Utsukushū naru
Mono bakari

The Spring Rain

In the spring rain
All things grow beautiful.

Chiyo-Ni

[395]

瓢　簞（三界唯一心）

百生や 蔓一すぢの 心より

千代尼

Hyōtan

(“ *Sangai tada isshin* ”)

Hyaku-nari ya
Tsuru hitot-suji no
Kokoro yori

The Gourd

(“Three existences but only one mind.”)

Behold a hundred gourds —
They’ve grown from one vine’s mind.

Chiyo-Ni

Hyakunari is a cluster of one hundred gourds grown on a single plant. This is a poetical rendering of the Buddhist text 三界唯一心 (*sangai tada isshin*) lit, “The three stages of human existence are all but one mind,” which means that everything a man does in the past, the present and the future springs from one and the same heart.

[396]

蝶

蝶々や 何を夢みて 羽づかひ

千代尼

Chō

Chōchō ya
Nani wo yume-mite
Hane-zukai

The Butterfly

The butterfly is flapping its wings.
What may it be dreaming of?

Chiyo-Ni

A butterfly perched on a flower which seems to be asleep now and then moves its wings gently. It may be dreaming of something.

紫 青 女

Shisei-Jo (surname and dates uncertain)
A poetess of Sonobe, Hizen Province

[397]

し ぐ れ

傘に おしもどさるゝ しぐれ哉

紫青女

Shigure

Karakasa ni
Oshi-modosaruru
Shigure kana

A Winter Shower

Wild winter shower!
I am pushed back by my umbrella.

Shisei-Jo

諸 九 尼 (姓一八木、名ふみ)

天明元年歿　享年六十八

Shokyū-Ni (surname, Yagi; given name, Fumi)

A native of Chikuzen Province; the wife of Yagi Fufū, secretary to Yaha the *haijin*; Yaha's pupil; after her husband's death, made a poetic pilgrimage through different provinces (1713–1781)

[398]

浮風十三回忌の折に

わすれ草は　咲けどわすれぬ　むかし哉

諸 九 尼

Fufū Jūsan Kwai-ki no Ori ni

Wasure-gusa wa
Sakedo wasurenu
Mukashi kana

On the Thirteenth Anniversary of the Death of my Husband Fufū

The "forget-me" has bloomed, but ah!
I can not forget our old days.

Shokyū-Ni

The English name for the *wasure-gusa* is the "day-lily" (Hemorocallis aurantiaca); but its Japanese name literally means the "forget-me," like the English "forget-me-not."

This verse, whose merit consists in a play upon words, does not derserve high praise, but its rhythm is excellent and it excites profound sympathy.

[399]

夕　立

夕立に　ものおもふ顔は　なかりけり

諸 九 尼

Yūdachi

Yūdachi ni
Mono-omō kawo wa
Nakari keri

A Summer Shower

A summer shower is falling.
There is no meditative face.

Shokyū-Ni

A refreshing summer shower delights everybody.

[400]

柳

白髪とも　ならで柳の　散りにけり

諸 九 尼

Yanagi

Shiraga tomo
Narade yanagi no
Chiri ni keri

The Willow

Lo! willow leaves have gone,
Without getting grey-haired.

Shokyū-Ni

Willow leaves fall without withering miserably, while women get wrinkled and grey-haired in old age. The poetess envies the willow on that account. A natural sentiment from a woman grieving over her fading beauty.

[401]

をみなへし

ものいへば 聲いかならむ 女郎花

諸九尼

Ominaeshi

Mono-ie ba
Koe ika naran
Ominaeshi

The "Maiden-Flower"

Suppose the "maiden-flower" could speak—
I wonder what its voice were like!

Shokyū-Ni

The *ominaeshi* does not seem to be found in the West, although there is its scientific name—Patrinia scabiosoefolia. One of the so-called "Seven Autumn Herbs," it is an extremely graceful wild plant with yellow flowers and slender leaves. Its name literally means "maiden-flower."

[402]

菫

やけし野の 所々や すみれぐさ

諸九尼

Sumire

Yakeshi-no no
Tokoro dokoro ya
Sumiregusa

Violets

Violets have grown here and there
On the ruins of my burned house.

Shokyū-Ni

Sumire (菫) is often called *sumiregusa*.

This verse is prefaced by the following remark:—"On my return home from Tsukushi (the present Kyūshū) at the close of March, I found that my hut had been destroyed by fire. Looking at the ruins I composed this verse." It is worthy of a poetess that, instead of sorrowing over her loss, she burst into verse, admiring the lovely little flowers growing on the ruins.

遊女浮橋

Ukihashi (a courtesan; dates uncertain)

[403]

物思ふ頃

おきてみつ ねてみつ蚊帳の 廣さかな

浮 橋

Mono-omō Koro

Okite mitsu
Nete mitsu kaya no
Hirosa kana

In Pensive Thought

I sit up or lie down and yet,
How large is the mosquito-net!

Ukihashi

Without her lover to share her mosquito-net, the courtesan-poetess feels lonesome and melancholy, sitting up or lying down in it all night long.

* * * * *

Whether I lay me down or wake,
How large seems the mosquito-net!

Trans. by Basil Hall Chamberlain

I sleep......I wake......
How wide
The bed with none beside.

Trans. by Curtis Hidden Page

Alas! the width of this mosquito-net
Which meets my eye when I wake
And when I lie down.

Trans. by W. G. Aston

Au réveil je vois,
Au coucher je vois, de la moustiquaire
Le vide, hélas!

Traduits par Michel Revon

This verse is generally ascribed to Chiyo-Ni who, it is said, composed it out of longings for her departed husband. But it is undeniable that this verse was composed by Ukihashi the courtesan, because it is inserted as her piece in an anthology edited by Deisoku in 1694, a date several years previous to Chiyo's birth.

This verse has been so generally believed to be Chiyo's piece that the following *senryū* (satiric verse) was composed in olden days.

O-Chiyo san
Kaya ga hiro-kerya
Hairōka

If your mosquito-net is too large,
Shall I share it with you, O-Chiyo?

It is a noteworthy fact that most of the licensed courtesans of Old Japan, unlike the prostitutes of the present day, were educated girls well versed in etiquette and in all the graceful accomplishments, such as playing the *koto* or Japanese zither, flower-arrangement, the tea-ceremonies and even the composing of *haiku* and *tanka* (verses of thirty-one syllables). They occupied a rather higher social position than the *geisha* or dancing girls of to-day, in this somewhat resembling the Greek hetairai; so samurai and even daimiō did not disdain to patronize them.

遊女奧州
Ōshū (a courtesan; dates uncertain)

[404]

時 鳥

戀死なば 我塚で泣け ほとゝぎす
奧 州

Hototogisu

Koi-shina ba
Waga tuska de nake
Hototogisu

The Cuckoo

If I die of love, cuckoo,
Come and cry over my tomb.

Ōshū

Her lover, misled by slander, did not call on Ōshū for a long time. The lovesick girl composed this verse. Ōshū was so celebrated for her poetic gift in the day of Bashō that some of her verses are inserted in an anthology edited then.

遊女たま
Tama (a courtesan; dates unknown)

[405]

凧

我のせて 曲輪を出よ 凧

たま

Ikanobori

Ware nosete
Kuruwa wo ideyo
Ikanobori

A Kite

O, paper-kite, take me upon your back
And fly away out of the gay quarter.

Tama

Courtesans are not permitted to go out of the licensed gay quarter which is surrounded by a wall. They are a sort of prisoners—"caged birds," so to speak.

さき女
Saki-Jo (dates unknown)
A *geisha* of Gion, Kyōto

[406]

初霰

初霰 手にとり見れば もとの水

さき女

Hatsu-Arare

Hatsu-arare
Te ni tori mireba
Moto no mizu

The First Hail

I have picked up a stone of the first hailstorm,
But it is water again already.

Saki-Jo

The Buson Period (Approximately, from the middle of the 18th century to the beginning of the 19th century)

蕪村（姓—谷口、後與謝と改む）
天明三年歿 享年六十八
Buson (surname, Taniguchi,
later changed to Yosa)
(1715–1783)

[407]

釣鐘と胡蝶

釣鐘に 止りて眠る 胡蝶かな

蕪村

Tsurigane to Kochō

Tsurigane ni
Tomari te nemuru
Kochō kana

The Temple Bell and a Butterfly

Upon the temple bell
A butterfly is sleeping well.

Buson

The poet has in view a great Buddhist temple. In the belfry in its quiet, spacious precincts, a gigantic bell is hanging—a bell as great as the Great Bell of the Chion-in Temple in Kyōto, height 10.8 ft., diameter 9 ft., thickness 9½ in., weight nearly 74 tons. Behold! on this grand bell a lovely butterfly is sleeping peacefully. Notice the contrast between the two—a great, black, heavy bell and a lovely, white, frail, tiny butterfly. Furthermore, the temple bell is an enormous monster, capable of uttering a terrific boom, but the tiny insect is sleeping well, quite unaware of its terror. This apparently artless little verse may well be construed to mean something more than a mere simple objective description—some reflection on human life. At any rate, it is an excellent verse.

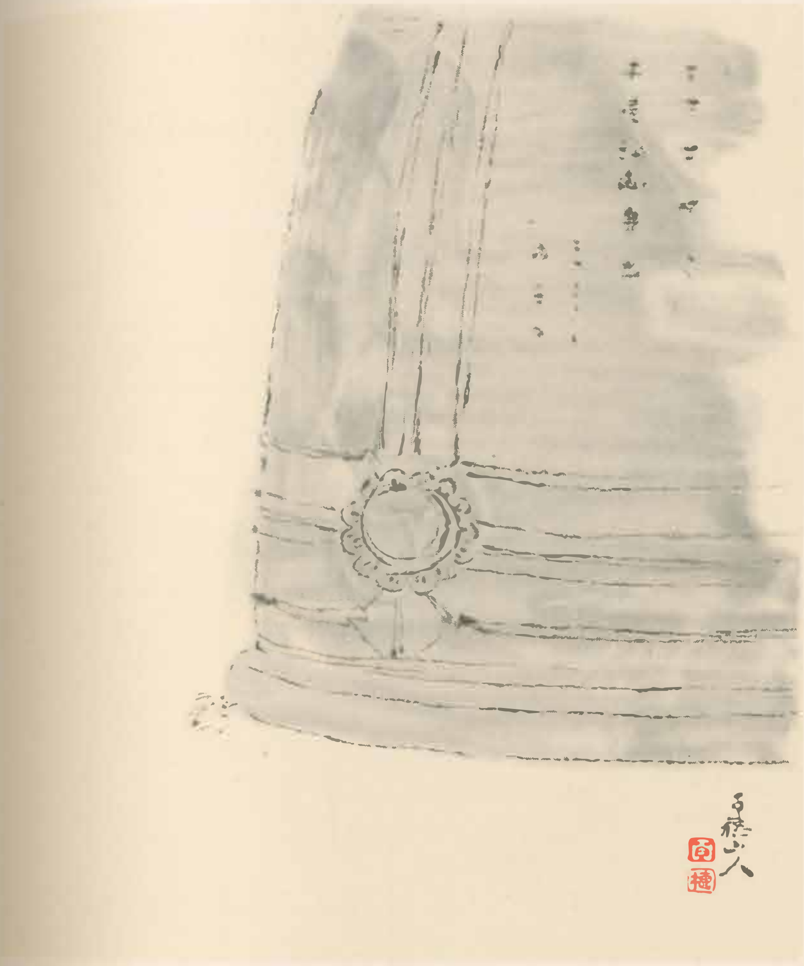
* * * * *

The butterfly sleeps well
Perched on the temple bell……
Until it rings.

Trans. by Curtis Hidden Page

On the monster bell,
It settles down and dozes—
Ah, the butterfly!

Trans. by Glenn Shaw



A Temple Bell And A Butterfly

By Hyakusui

[408]

牡　丹

牡丹散て 打かさなりぬ 二三片

蕪　村

Botan

Botan chitte
Uchi-kasanari nu
Nisampen

The Peony Flower

The peony flower having scattered,
A few petals lie one on another.

Buson

At first sight this seems to be a trivial verse but imagine the tranquil beauty of a few large peony petals strewn on the ground—a charming sketch worthy of a painter-poet.

Buson was as great a painter as a poet.

[409]

亡　妻　の　櫛

身にしむや 亡妻の櫛を 閨に踏む

蕪　村

Bōsai no Kushi

Mi ni shimu ya
Bōsai no kushi wo
Neya ni fumu

My Dead Wife's Comb

What a chill ran through me in the bedroom,
Treading on my deceased wife's comb!

Buson

I admire this pathetic verse but an authority on *haiku* considers it rather too artificial.

[410]

若　葉

不二ひとつ　埋み殘して　若葉かな

蕪　村

Wakaba

Fuji hitotsu
Uzumi nokoshi te
Wakaba kana

Young Foliage

How luxuriant the young foliage,
Leaving only Mount Fuji unburied!

Buson

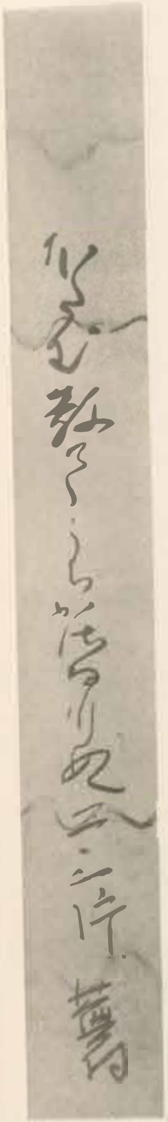
The force of this description of luxuriant foliage lies in the fact that Mount Fuji, which was a volcano, has trees only at its foot and rises bare above them.

[411]

夏　河

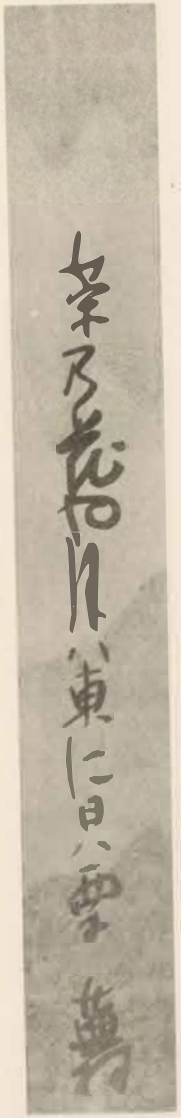
夏河を　越すうれしさよ　手に草履

蕪　村



"Peony Flowers"—Buson

Penned by the poet



"Rape-Flowers"—Buson

Penned by the poet

(*See P. 463*)

Natsu-Gawa

Natsu-gawa wo
Kosu ureshisa yo
Te ni zōri

A Summer River

What joy it was, sandals in hand,
To wade across the summer stream!

Buson

A refreshing memory picture.

[412]

鵜をのがれたる魚

しのゝめや　鵜をのがれたる　魚淺し

蕪　村

U wo Nogaretaru Uwo

Shinonome ya
U wo nogaretaru
Uwo asashi

Fish Escaped from Cormorants

It is dawn; in the shallow swim the fish
Which have escaped the cormorants.

Buson

The fish, probably *ayu* (river trout), which were last night hunted after by cormorants and had a hairbreadth escape from their bills, are now at daybreak swimming in the shallows, as if they had quite forgotten the danger.

An excellent objective description.

[413]

春　雨

春雨や　ものがたり行く　蓑と傘

蕪　村

Haru-same

Haru-same ya
Monogatari yuku
Mino to kasa

Spring Rain

See, in spring rain an umbrella
Walks chatting with a straw rain coat.

Buson

A soft warm spring rain is falling like mist. Through it two men walk conversing. One is in a straw rain coat and a sedge-hat and the other carries an open paper umbrella. Not only is the combination of a rain coat and an umbrella interesting, but the symbolic description of the two men by their prominent features is highly successful—a technique worthy of Buson the painter-poet.

* * * * *

A show'r in spring, where an umbrella
And rain-coat walk along conversing.

Trans. by Basil Hall Chamberlain

A swift spring-shower—and see
A rain coat, and umbrella, chummily
Walking and talking together.

Trans. by Curtis Hidden Page

Ah! la pluie du printemps!
S'en vont en conversant
Un manteau de paille et un parapluie……

Traduits par Michel Revon

[414]

黃　菊

手燭して　色失へる　黃菊かな

蕪　村

Kigiku

Teshoku shite
Iro ushinaeru
Kigiku kana

Yellow Chrysanthemums

Before the lighted hand-lamp,
The yellow chrysanthemums paled.

Buson

[415]

大　井　川

五月雨の　大井越えたる　かしこさよ

蕪　村

Ōi-Gawa

Samidare no
Ōi koe-taru
Kashikosa yo

The Ōi River

What an achievement to have crossed
The Ōi swollen by May rains!

Buson

To understand this verse, it is necessary to know that in ancient times there was no bridge spanning the Ōi, one of the swiftest rivers in Japan, and that therefore it was next to impossible to cross the river when it was swollen by the May rains.

[416]

白　拍　子

花に舞はで　歸るさ憎し　白拍子

蕪　村

Shirabyōshi

Hana ni mawade
Kaeru-sa nikushi
Shirabyōshi

The Dancing Girl

Oh! I hate the dancing-girl going home
Without dancing under the cherry-bloom.

Buson

The poet probably took a dancing girl with him on a cherry-flower picnic. He expected that she would entertain him with a graceful dance at the merry party held under the flowers, but in spite of his earnest request she would not dance. Therefore he hates her, going home.

The *shirabyōshi* of ancient times was the same as the *geisha* of the present day.

* * * * *

The flow'rs have made me drunk:—I loathe
The singing-girls on my way home.

Trans. by Basil Hall Chamberlain

This mistranslation is due to Chamberlain's misreading *Hana ni mawa-de* or "without dancing under the flowers" for *Hana ni yōte* or "drunk with the flowers."

[417]

み　よ　し　野

みよし野に　花盗人は　なかりけり

蕪　村

Mi-Yoshino

Miyoshino ni
Hana-nusubito wa
Nakari keri

Yoshino

Mark! there is found no flower-thief
On Yoshino of cherry-bloom.

Buson

Mi-Yoshino is the same as Yoshino, *mi* (美) being an epithet signifying "beautiful." Mount Yoshino in Yamato Province is famous not only for its peerless cherry-blossoms but also for its historic associations. It is there that the Emperor Go-Daigo of the Southern Court resided in exile, and died of indignation and despair.

This verse means:—The people contemplating the cherry-flowers of Mount Yoshino are so much struck by their beauty and the historic associations of the place that none of them are so meanly inclined as to pluck the flowers.

[418]

牡　丹

牡丹ある　寺行き過ぎし　恨かな

蕪　村

Botan

Botan aru
Tera yuki-sugi shi
Urami kana

Peonies

What a pity I have gone past
The temple where peonies bloom!

Buson

[419]

菊　作　り

菊作り　汝は菊の　奴なり

蕪　村

Kiku-Tsukuri

Kiku-tsukuri
Nanji wa kiku no
Yakko nari

The Cultivator of Chrysanthemums

Cultivator of chrysanthemums,
You are a slave to chrysanthemums.

Buson

A chrysanthemum-cultivator is busy every day with trimming, fertilizing and watering the plants, so that he is, as it were, a slave to them. Likewise a poet is a slave to poetry. Nobody can excel in any pursuit without devoting himself to it.

[420]

五　月　雨

五月雨や　名もなき川の　おそろしき

蕪　村

Samidare

Samidare ya
Na mo naki kawa no
Osoroshiki

The May Rains

How dreadful in May rains
A nameless river is!

Buson

An insignificant river has become terrible, being swollen by the incessant rains of May.

[421]

鶯の口

鶯の なくや小さき 口あいて

蕪村

Uguisu no Kuchi

Uguisu no
Naku ya chiisaki
Kuchi aite

The Nightingale's Mouth

The nightingale is singing
With its small mouth open.

Buson

[422]

鶯の聲遠し

鶯の 聲遠き日も 暮れにけり

蕪村

Uguisu no Koe Tōshi

Uguisu no
Koe tōki hi mo
Kure ni keri

The Nightingales' Songs are Distant

Alas! the day has gone wherein
The nightingales' songs were distant.

Buson

The so-called "Japanese nightingales" sing by day.

All day long their charming songs have been heard far away beyond many curtains of haze. Alas! the sweet long spring day has gone at length.

[423]

桃の里

商人を 吼える犬あり 桃の花

蕪村

Momo no Sato

Akyūdo wo
Hoeru inu ari
Momo no hana

A Hamlet of Peach-Blossoms

A dog is barking at a pedlar.
The peach-trees are in bloom.

Buson

A pedlar appeared in a quiet hamlet where pink peach-flowers bloom. When he came in front of a farmer's hut, a dog basking in the sun at the gate awoke suddenly and barked at the strange man.

A clever description of a quiet out-of-the-way hamlet.

[424]

淺間山

淺間山　烟の中の　若葉かな

蕪村

Asama-Yama

Asama-yama
Keburi no naka no
Wakaba kana

Mount Asama

Behold the young leaves in the smoke
Upon Mount Asama.

Buson

Magnificent columns of smoke are rising from the volcano Asama; and, as it is now early summer, the verdure of young foliage is to be seen in the smoke.

[425]

螢

蚊帳の内に　螢放して　アヽ樂や

蕪村

Hotaru

Kaya no uchi ni
Hotaru hanashi-te
Aa raku ya

Fireflies

Oh, the joy of letting fireflies
Loose within the mosquito-net!

Buson

An innocent childish joy, typical of a poet.

[426]

盗人

盗人の　屋根に消え行く　夜寒かな

蕪村

Nusubito

Nusubito no
Yane ni kie-yuku
Yosamu kana

A Thief

Ah! what a chilly night!
A thief has vanished on the roof.

Buson

One chilly autumn night a thief stole into the poet's house. On immediate discovery of him, the family raised a hue and cry. The frightened thief, quick as a flash, jumped up on the roof and vanished into the darkness.

[427]

鐘の聲

涼しさや　鐘を離るゝ　鐘の聲

蕪村

Kane no Koe

Suzushisa ya
Kane wo hanaruru
Kane no koe

The Boom of the Temple Bell

How cool the boom of the great temple bell
Dying away in the distance!

Buson

[428]

秋　の　暮

父母の　事のみ思ふ　秋の暮

蕪　村

Aki no Kure

Chichi haha no
Koto nomi omō
Aki no kure

An Autumn Evening

It is an autumn evening;
I think of nothing but my parents.

Buson

One dreary autumn evening when he feels lonely and melancholy, the poet longs for his parents (who are probably dead).

[429]

名　月　と　山　賊

ぬす人の　首領歌よむ　今日の月

蕪　村

Meigetsu to Sanzoku

Nusubito no
Shuryō uta yomu
Kyō no tsuki

The Autumn Moon and a Bandit

The robber chief himself might write a verse
About the bright moon of to-night.

Buson

From this verse may well be imagined a moon-gazing party held up by bandits. The beautiful moon might even inspire the leader, an apparently brutal man, to compose a verse.

[430]

野　分　と　山　賊

山賊の　さとして過ぐる　野分哉

蕪　村

Nowaki to Sanzoku

Sanzoku no
Satoshi-te suguru
Nowaki kana

The Autumn Storm and a Bandit

The autumn storm raged. As he passed,
A bandit gave warning of it.

Buson

The irony of a robber's kindness.

[431]

春 の 海

春の海 ひねもすのたり のたりかな

蕪 村

Haru no Umi

Haru no umi
Hinemosu notari
Notari kana

The Spring Sea

Behold! the spring sea undulates
And undulates the whole day long.

Buson

A delightful picture of the halcyon spring sea rises to the mind's eye at once. As far as the eye can travel, the ocean swells and sinks gently and regularly all day long. This original description of the peaceful spring sea, making use of an onomatopœic adverb *notari-notari*, is highly successful. The chief merit of this verse consists in the extremely pleasing rhythm of *notari-notari* which cannot adequately be reproduced in a translation.

Quite a masterpiece.

* * * * *

The spring sea swells and falls, and swells—
Until the bell of tardy evening knells.

Trans. by Shigeru Nishimura

[432]

椿

椿落て 昨日の雨を こぼしけり

蕪 村

Tsubaki

Tsubaki ochite
Kinō no ame wo
Koboshi keri

A Camellia Flower

A camellia flower has dropped down
And spilt the rain of yesterday.

Buson

A trifling but refleshing incident in a quiet spring garden.

[433]

夕 涼 み

我影を 淺瀬に踏で すゞみかな

蕪 村

Yū-suzumi

Waga kage wo
Asase ni funde
Suzumi kana

Enjoying the Evening Cool

I enjoyed the cool of evening,
Treading my own shadow in the shallows.

Buson

The poet is cooling himself in the shallows of a river, while the moon is casting his shadow on the water.

[434]

暮春

行春や 逡巡として 遲櫻

蕪村

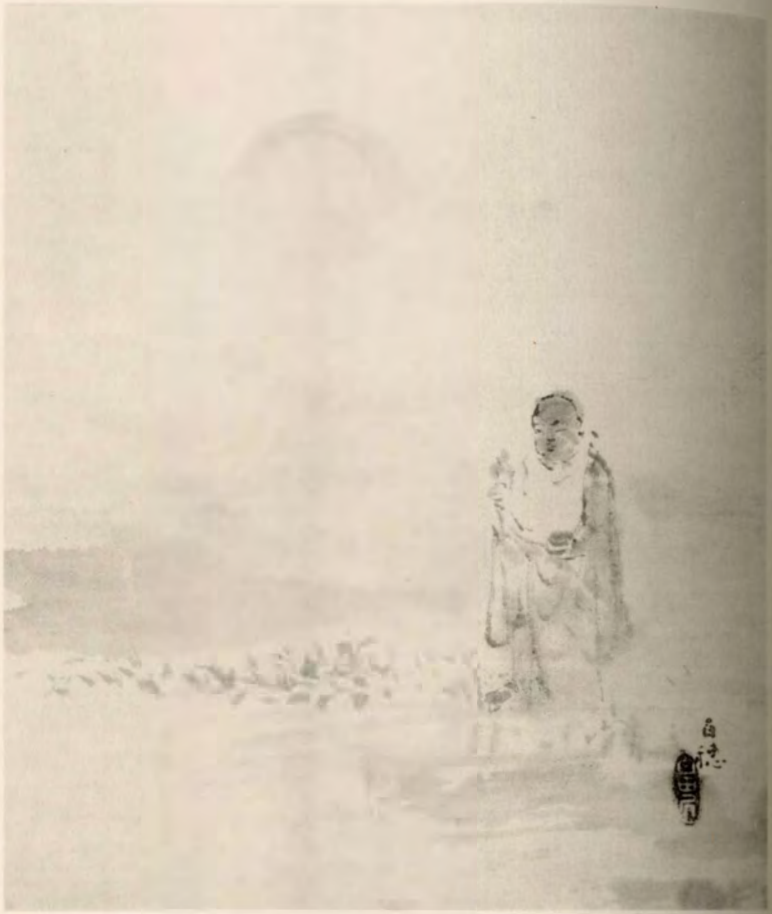
Boshun

Yuku-haru ya
Shunjun to shite
Osozakura

Late Spring

The departing Spring loitering,
The late cherry-flowers have bloomed.

Buson



A Field Of Rape-Flowers In Evening Twilight

By Hyakusui

[435]

菜　の　花

菜の花や 月は東に 日は西に

蕪　村

Na no Hana

Na no hana ya
Tsuki wa higashi ni
Hi wa nishi ni

Rape-Flowers

What an expanse of rape-flowers,
With the moon east and the sun west!

Buson

The scene is a field of yellow rape-flowers, which stretches as far as eye can see. The time is evening, the sun is sinking west of the field and the moon is already risen east of it. Both the sun and the moon are shedding their brilliant beams upon the beautiful rape-flowers. The great scarlet ball of fire, the grand round mirror of transparent silver and the swaying ocean of gold combine to make a magnificent spring scene.

A charming verse, worthy of a master hand.

[436]

風　鈴

風鈴や 花にはつらき 風ながら

蕪　村

Fūrin

Fūrin ya
Hana niwa tsuraki
Kaze nagara

The "Wind-Bell"

The "wind-bell" sweetly rings, although
To flowers the wind is unkind.

Buson

The "wind-bell" rings sweetly in the wind, although the same wind scatters flowers mercilessly.

A *fūrin* or "wind-bell" is a tiny bell about ah inch in height, whose office it is to produce a delightfuly cool sound by the action of its tongue, swayed by a long strip of artistic paper often inscribed with a verse, which flutters gently in the wind. Such bells are often hung on the eaves in summer by people of refined taste.

[437]

春 の 水

春の水 山なき國を 流れけり

蕪 村

Haru no Mizu

Haru no mizu
Yama naki kuni wo
Nagare keri

The Spring Water

The spring water flows through
A mountainless region.

Buson

This verse is intended to convey the idea of a brimming stream flowing slowly and gently through an extensive level field, gay with spring flowers and verdure.

國 or *kuni* means either a country or a province, i. e. region. Here it is used in the latter sense.

[438]

砧

をちこち をちこちと打つ 砧かな

蕪 村

Kinuta

Ochi-kochi
Ochi-kochi to utsu
Kinuta kana

Fulling-Blocks

Here and there, far and near,
Fulling-blocks are beating.

Buson

A *kinuta* or fulling-block is a wooden mallet for fulling cloth generally used in olden days.

Ochi-kochi means "far and near" and at the same time it is an onomatope representing the musical sound of a fulling-block.

A beautiful description of a quiet autumn night in the country, where the sound of fulling-blocks is audible far and near.

[439]

瀧

をちこちに 瀧の音聞く 若葉かな

蕪 村

Taki

Ochi-kochi ni
Taki no oto kiku
Wakaba kana

Waterfalls

Hark! waterfalls are heard,
Here and there, through young leaves.

Buson

A refreshing scene in early summer.

[440]

さ み だ れ

さみだれや 大河を前に 家二軒

蕪 村

Samidare

Samidare ya
Taiga wo mae ni
Ie niken

The May Rain

In the heavy rain of May
Two huts stand, a mighty stream in front.

Buson

In the heavily falling rain of May a river full of turbid water is flowing in torrents, and on its edge, which the stream threatens to overflow, two small peasants' huts stand.

A tensely vivid little masterpiece.

[441]

盲 人

月今宵 めくら突當り 笑ひけり

蕪 村

Mekura

Tsuki koyoi
Mekura tsuki-atari
Warai keri

A Blind Man

What a brilliant moon! A blind man
Has collided with me and laughed.

Buson

A pathetic humour.

[442]

踊

四五人に 月落ちかかる 踊かな

蕪　村

Odori

Shigo-nin ni
Tsuki ochi-kakaru
Odori kana

A Dance

The moon is just about to set
Upon four or five men dancing.

Buson

This verse has a long title in Japanese signifying, "Asked to write a verse on a picture by Hanabusa Itchō."

A large group of countryfolk danced in the open air under the bright summer moon. As the night wore away, their numbers lessened one by one, until only four or five of them continued to dance, and the moon was already setting over them. *Tsuki ochi-kakaru* (literally, "The moon is falling down on the......" is a clever figure in Japanese.

[443]

春　の　水

橋なくて 日暮れんとする 春の水

蕪　村

Haru no Mizu

Hashi naku te
Hi kuren to suru
Haru no mizu

The Spring Stream

I am come to a spring stream. No bridge
Is to be found and setting is the sun.

Buson

[444]

川　涸　れ　る

柳散り 清水涸れ石 ところどころ

蕪　村

Kawa Kareru

Yanagi chiri
Shimizu kare ishi
Tokoro dokoro

The River Dried Up

The willows are bare, the water dried up,
And here and there stones have appeared.

Buson

A masterpiece noted for its realistic portrayal of a desolate autumn river.

[445]

子　規

子規 平安城を 筋かひに

蕪　村

Hototogisu

Hototogisu
Heian-jō wo
Suji-kai ni

A Night Cuckoo

Hark! a cuckoo has flown
Aslant Heian Castle.

Buson

Heian-jō or "Heian Castle" is an ancient name of the present Kyōto. The appellation "Heian Castle," reminds one of the Kyōto of ancient times, which was guarded by the grand gates called Rashō-Mon, Sujaku-Mon and Ōten-Mon. *Jō* literally means "Castle" but the Kyōto of ancient times was not a castle in the usual sense of the term.

Hark! now at daybreak a crying cuckoo has flown over Heian Capital (which is nearly square) in a slanting direction.

To speak exactly, the small bird has flown across only a portion of the sky above the poet's house in the extensive city.

The bold poetic exaggeration catches the fancy of critics at large.

[446]

城

絶頂の 城たのもしき 若葉かな

蕪　村

Shiro

Zetchō no
Shiro tanomoshiki
Wakaba kana

The Castle

How encouraging! through young leaves
Gleams the castle on the hilltop.

Buson

On a summer day the poet was laboriously climbing a hill towards the castle on its top. On descrying the white walls of the castle gleaming through the young foliage, he was suddenly encouraged.

[447]

青　鷺

夕風や 水青鷺の 脛をうつ

蕪　村

Aosagi

Yūkaze ya
Mizu aosagi no
Hagi wo utsu

A Blue Heron

An evening breeze blows and the water
Ripples against the blue heron's legs.

Buson

A most delightful description.

The Pupils of Buson

几　董（姓一高井）
寛政元年歿　享年四十九
Kitō (surname, Takai)
A native of Kyōto; Buson's
pupil (1740–1789)

[448]

手　紙

途に逢うて　手紙ひらけば　春の風

几　董

Tegami

Michi ni ōte
Tegami hirakeba
Haru no kaze

A Letter

Coming across the messenger,
I opened the letter.　A spring breeze blew.

Kitō

The poet came across a messenger bearing a letter to him. He opened it—the letter was written on a long roll of paper as was customary in those days—and while he was reading it a spring breeze rose and fluttered the paper lightly.

A beautiful scene.

[449]

蹇

蹇の　顔ほがらかに　春日かな

几　董

Ashinae

Ashinae no
Kao hogaraka ni
Harubi kana

A Lame Beggar

What a bright spring day!
A lame beggar looks happy.

Kitō

There is a crippled beggar sitting at the gate of a Buddhist temple. Bathed in the beautiful sunbeams of Spring, there is not a shadow of pain or of sorrow in his face.

A clever description of a bright spring day.

[450]

月　と　欠　伸

欠伸して　月ほめて居る　隣かな

几　董

Tsuki to Akubi

Akubi-shite
Tsuki homete iru
Tonari kana

The Moon and a Yawn

Uttering a deep yawn,
My neighbour praised the moon.

Kitō

[451]

夕立

夕立や よみがへりたる 斃馬

几董

Yūdachi

Yūdachi ya
Yomigaeri taru
Taore-uma

The Summer Shower

Lo! an exhausted horse revived
In the summer shower.

Kitō

An ingenious description of a refreshing summer shower.

[452]

雨中多武峰

雲を踏む 山路に雨の 櫻かな

几董

Uchu Tabū-no-Mine

Kumo wo fumu
Yamaji ni ame no
Sakura kana

On Mount Tabu in Rain

On the mountain road, where we tread on clouds,
In the rain are blooming cherry-flowers.

Kitō

A fascinating scene.

[453]

せはしい櫻

咲き出でゝ あらせはしなの 櫻哉

几董

Sewashii Sakura

Saki ide te
Ara sewashi na no
Sakura kana

Hurrying Cherry-Flowers

The cherry-flowers have just opened,
But what a hurry they are in!

Kitō

The poet is speaking of single-petaled cherry-flowers which, although exceedingly beautiful, scatter in three or four days.

[454]

春　暮　る

草臥れて　寝し間に春は　暮れにけり

几　董

Haru Kuru

Kutabire te
Neshi ma ni haru wa
Kure ni keri

Spring Draws to a Close

While I slept from fatigue,
The Spring drew to a close.

Kitō

While the poet took rest at home from the fatigue due to flower-viewing, Spring departed.

[455]

春　行　く

めづらしと　見るもの毎に　春や行く

几　董

Haru Yuku

Mezurashi to
Miru mono goto ni
Haru ya yuku

Spring Departs

Whene'er I see a pretty thing,
The Spring goes away step by step.

Kitō

[456]

時　鳥

月よりは　上ゆくものか　ほとゝぎす

几　董

Hototogisu

Tsuki yori wa
Ue yuku mono ka
Hototogisu

The Night Cuckoo

I wonder if the cuckoo flies
Above the brilliant moon!

Kitō

The cuckoo flying across the bright moon is a traditional theme for poets as well as for painters; and the cuckoo flying across the moon appears to be above the moon.

A beautiful illusion.

[457]

子　　規

睡氣さす　魔を蹴て行くや　子規

儿　董

Hototogisu

Nemuke sasu
Ma wo kette yuku ya
Hototogisu

The Night Cuckoo

Hark! a cuckoo has flown away,
Kicking the Devil of Slumber.

Kitō

The shrill, loud cry of a cuckoo, uttered suddenly in the sky of early dawn, brought the poet back from the Land of Nod.

[458]

旅のひろひもの

此寺の　牡丹や旅の　ひろひもの

儿　董

Tabi no Hiroimono

Kono tera no
Botan ya tabi no
Hiroimono

A Find on my Journey

What a find during my journey —
The peonies of this temple!

Kitō

[459]

葬　大　魯

人をして　哭かしむ霜の　きりぎりす

儿　董

Tairo wo Hōmuru

Hito wo shite
Nakashimu shimo no
Kirigirisu

On the Burial of Tairo

Alas! it makes me weep —
The frost-killed grasshopper.

Kitō

Tairo was Kitō's fellow-pupil of Buson. The time of his burial was probably early winter. He is likened to a grasshopper which is an "insect singer and poet of autumn," so to speak.

[460]

春　日　晩　望

日は落ちて　増すかとぞ見ゆる　春の水

儿　董

Shunjitsu Banbō

Hi wa ochite
Masu ka to zo miyuru
Haru no mizu

A Spring Evening

The sun setting, the spring water
Seems to have increased in volume.

Kitō

When the sun has set and sky and earth are wrapt in twilight, the water of a great river or a lake appears to have swollen.

A delightful illusion.

[461]

鐘　の　聲

凩に 爭ふごとし 鐘の聲

几　董

Kane no Koe

Kogarashi ni
Arasō gotoshi
Kane no koe

The Boom of the Temple-Bell

The loud boom of the temple-bell
Seems to vie with the winter gale.

Kitō

召　波（姓一黒柳）
明和八年歿　享年不明
Shōha (surname, Kuroyanagi)
A native of Kyōto; Buson's pupil; an instructor in *haikai* (died 1771)

[462]

水　近　し

低く飛ぶ 雁ありさては 水近し

召　波

Mizu Chikashi

Hikuku tobu
Kari ari sate wa
Mizu chikashi

Water is Near

Lo! some wild geese fly low;
Then water must be near.

Shōha

[463]

蓮

凩く起よ 花の君子を 訪ふ日なら

召　波

Hasu

Toku oki yo
Hana no kunshi wo
Tō hi nara

Lotus Flowers

To-day rise early if you want
To see the "gentleman among flowers."

Shōha

In China and Japan the Orchid, the Bamboo, the Plum and the Chrysanthemum are called "The Four Gentlemen among plants;" and the Lotus-Flower is also sometimes called "a Gentleman among flowers." Again the lotus-flower is called "the Lotus-flower in the Mud" in the sense that the lotus-flower grows in mud but it is not defiled by mud.

The lotus-flower blooms at early dawn and fades in the sun.

[464]

流　　人

ゆく春や　いづこ流人の　迎舟

召　波

Runin

Yuku-haru ya
Izuko runin no
Mukae-bune

An Exile

Spring is departing. Whither sails that ship?
Perchance to bring an exile back to home.

Shōha

An interesting imagination.

春　坡（姓一下村）
文化七年歿　享年六十一
Shumpa (surname, Shimomura)
A great merchant of Kyōto, an ancestor of the Daimaru the drapers; Kitō's pupil and patron (1749–1810)

[465]

雁

暦なき　國へ國へと　かへる雁

春　波

Kari

Koyomi naki
Kuni e kuni e to
Kaeru kari

Wild Geese

The wild geese fly back to country
After country without a calendar.

Shumpa

Wild geese visit one country after another when there is winter in it, so that wherever they are found there is no other season then. Hence the fanciful expression "country without a calendar."

大　魯（姓—吉別）
安永七年歿　享年不明
Tairo (surname, Yoshiwake)
A samurai of Awa Province; lived at Ōsaka; Buson's pupil (died 1778)

[466]

萍

萍に 乗つてわたらむ 風次第

大　魯

Ukigusa

Ukigusa ni
Notte wataran
Kaze shidai

Duckweeds

I will get upon the duckweeds
And go whichever way wind blows.

Tairo

This verse is introduced by the following words of the Bohemian poet:— "If I am asked whither I shall go from now, I shall reply as follows." The above lines probably mean that the poet has no definite plan for his journey.

---

[467]

清　水

旅人の 錢おとしたる 清水哉

大　魯

Shimizu

Tabibito no
Zeni otoshi taru
Shimizu kana

A Clear, Cool Spring

What a clear spring! A traveller
Has dropped his money into it.

Tairo

A cool, sparkling spring is bubbling by the roadside. The time being hot summer, every wayfarer stops and drinks from it. The poet goes to the spring and is surprised to see at its bottom some coins, which must have been dropped by a traveller who drank too eagerly to notice the slipping of the money out of his bosom.

東　皐（姓—高橋）
文政二年歿　享年六十七
Tōkō (surname, Takahashi)
A native of Higashiyama, Rikuchū Province; Buson's pupil (1752–1819)

[468]

鶯　の　聲

鶯の 聲滑に 丸く長し

東　皐

Uguisu no Koe

Uguisu no
Koe nameraka ni
maruku nagashi

The Voice of Nightingales

The voice of nightingales
Is smooth and round and long.

Tōkō

A clever description of the note of the nightingale, *Hō...ō...ō...ō......hŏ-ke-kyo.*

月　居（姓一江森）
文政七年歿　享年七十九
Gekkyo (surname, Emori)
A native of Kyōto: Buson's pupil (1745–1824)

[469]

鶯

鶯や　夕ぐれがたも　朝の聲

月　居

Uguisu

Uguisu ya
Yūgure gata mo
Asa no koe

The Nightingale

The nightingale sings in the evening dusk
In its fresh and sweet morning voice.

Gekkyo

[470]

春　惜　む　心

春惜む　心年々　似ざりけり

月　居

Haru Oshimu Kokoro

Haru oshimu
Kokoro toshidoshi
Nizari keri

My Longing After Departed Spring

My longing after the departed Spring
Is not the same every year.

Gekkyo

The transition of the seasons is the same every year but the poet's sentiments toward them are different as he grows older. This verse seems to be a modification of the first two lines of a famous Chinese poem :—

Every year the flowers are the same ;
Every year the men are not the same.

（年々歳々花相同　歳々年々人不同）

百　池（姓一寺村）
天保六年歿　享年八十八
Hyakuchi (surname, Teramura)
A natiye of Kyōto and a merchant's son; Buson's pupil (1748-1836)

[471]

賣　　牛

賣牛の　村を離るゝ　霞かな
百　池

Uri-Ushi

Uri-ushi no
Mura wo hanaruru
Kasumi kana

The Cow I Sold

The cow I sold is leaving
The village through the haze.
Hyakuchi

An excellent verse suggesting the poet's regretful feelings for the cow he had sold.

[472]

夕　涼　み

思ふ程　物言はぬ人と　涼みけり
百　池

Yūsuzumi

Omō-hodo
Mono-iwanu hito to
Suzumi keri

Enjoying the Evening Cool

Oh! I enjoyed the evening cool
With one who doesn't speak all he thinks.
Hyakuchi

Since the poet's companion does not speak much, he himself does not speak much either. Both quietly enjoy the evening cool to their hearts' content.

太　祇（姓一炭）
明和八年歿　享年六十三
Taigi (surname, Sumi)
A native of Yedo; lived at Kyōto; Ki-itsu's pupil (1709–1772)

[473]

轡　　蟲

城内に　踏まぬ庭あり　轡蟲
太　祇

Kutsuwa-Mushi

Jōnai ni
Fumanu niwa ari
Kutsuwa-mushi

" Bridle-Bit-Insects "

There is an untrod court in the castle,
Where " bridle-bit-insects " are chirruping.

Taigi

The *kutsuwa-mushi* or " bridle-bit-insect " is an autumn cricket which utters the noisy note, *gacha-gacha*, suggesting the sound of a bridle-bit. Japanese-English dictionaries call it " the noisy cricket ; *Mecopoda elongata*."

There is in the spacious castle grounds an unfrequented, probably haunted, yard, where some " bridle-bit-insects " are chirruping noisily and eerily, which is suggestive of the sound of war-horses.

An uncanny atmosphere.

[474]

女 の 髪

めでたきも 女は髪の 暑さかな

太 祇

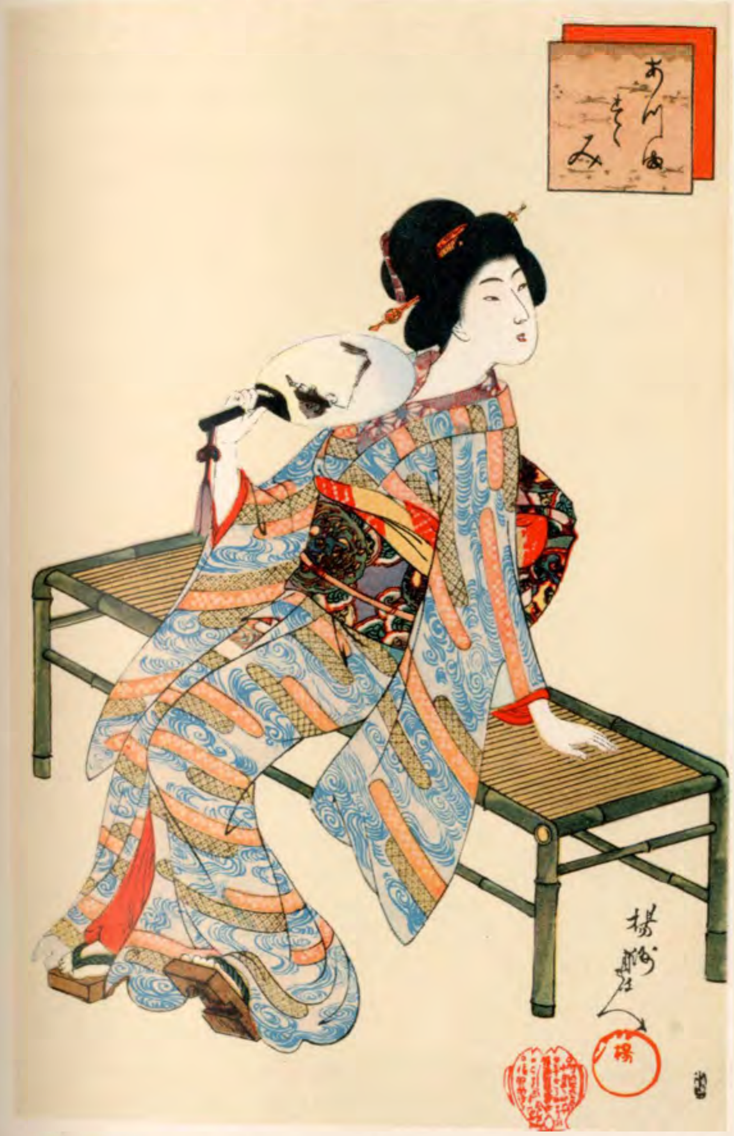
Onna no Kami

Medetaki mo
Onna wa kami no
Atsusa kana

Women's Hair

Although 'tis beautiful,
How hot is women's hair !

Taigi



Enjoying The Evening Cool
By Chikanobu (1837–1912)

Medetaki means "auspicious" or "beautiful." Here it is used in the latter sense.

Women in olden days had their hair arranged in beautiful yet exceedingly elaborate styles. Therefore their hair was very beautiful to look at, but they felt hot and uncomfortable. Even nowadays many women have their hair done in the old styles. Young women with their raven-black hair arranged in the Shimada style (unmarried girls in their teens) and the Marumage style (married women) are beautiful as pictures.

[475]

冬の月

犬を打つ 石のさてなし 冬の月

太祇

Fuyu no Tsuki

Inu wo utsu
Ishi no sate nashi
Fuyu no tsuki

The Winter Moon

The winter moon shone! Ah! I found
Not a stone to throw at the dog.

Taigi

The poet was walking home along the road by night. A dog barked at him. Unfortunately he did not carry a cane to drive it away with. He wanted to throw a stone at it. So he looked for a stone all round on the road bathed in an icy bright winter moon; but, to his mortification, he could not find one.

[476]

梅　の　枝

な折りそと　折りてくれけり　園の梅

太　祇

Ume no Eda

Na oriso to
Orite kure keri
Sono no ume

A Plum-Branch

Saying, "Don't break branches," he broke off
And gave me a branch of plum-blossoms.

Taigi

[477]

蜂

人追うて　蜂もどりけり　花の上

太　祇

Hachi

Hito ōte
Hachi modori keri
Hana no ue

Bees

From pursuing the man,
The bees flew back to the flowers.

Taigi

The bees angrily pursued a man who incidentally hindered them from sucking honey in flowers, but presently gave up the pursuit and flew back to the flowers.

[478]

城　　下

山路來て　向ふ城下や　凧の數

太　祇

Jōka

Yamaji kite
Mukō jōka ya
Tako no kazu

A Castle-Town

Coming along the mountain road, I saw opposite
The castle-town with many kites flying above.

Taigi

It was near sundown in early Spring. Having trudged along a mountain road the poet descried, to his joy, over there below, the thriving castle-town alive with a number of paper kites, where he could expect to find a snug inn. A clever realistic description.

[479]

孑　孑

ばうふりや　照る日に乾く　根なし水

太　祇

Bōfuri

Bōfuri ya
Teru-hi ni kawaku
Ne-nashi mizu

Mosquito-Larvæ

Mosquito-larvæ squirm in pools
Which will soon dry up in the sun.

Taigi

See, tiny, ugly mosquito-larvæ are floating or sinking in small pools which will presently dry up in the hot sun. They will probably die without even becoming mosquitoes. How fleeting their life is! The poet, doubtless, has in view also the transiency of human life.

[480]

洪　水

橋落て　人岸に在り　夏の月

太　祇

Kōzui

Hashi ochi-te
Hito kishi ni ari
Natsu no tsuki

An Inundation

The bridge is washed away. The men stand
Upon the bank in the summer moon.

Taigi

This is a scene after an inundation. The flood has considerably subsided yet flows at terrible speed. The long bridge, in spite of the villagers' desperate efforts to save it, has been carried away by the furious current. The villagers, still full of fear, are standing on the bank under the summer moon.

[481]

夜　寒

水瓶へ　鼠の落ちし　夜寒かな

太　祇

Yosamu

Mizu-game e
Nezumi no ochi shi
Yosamu kana

A Cold Autumn Night

'Twas a cold autumn night;
A rat fell into a water-jar.

Taigi

Late one cold autumn night when all the family had retired, a splash was suddenly heard in the kitchen, breaking the stillness. A rat had fallen into a water-jar. The sound intensified the sense of the night cold.

A clever description.

[482]

東 風 吹 く

東風吹くと 語りもぞ行く 主と從者（ずさ）

太 祇

Kochi Fuku

Kochi fuku to
Katari mo zo yuku
Shū to zusa

The East Wind Blows

Lord and servant walk together
Talking of how the east wind blows.

Taigi

從者 has two pronunciations:—*jūsha*, the modern pronunciation and *zusa*, the ancient pronunciation.

One bright spring day a man who seems to be a lord and another man who seems to be his servant are walking along the road. Just then a soft fragrant breeze arises. "The east wind blows softly!" "Yes, sir, it is the east wind!" Talking thus, they walk on.

A successful description of a warm, bright, breezy spring day.

[483]

案 山 子

吹倒す 起す吹かるゝ 案山子哉

太 祇

Kagashi

Fuki-taosu
Okosu fukaru-ru
Kagashi kana

A Scarecrow

It was blown down, it was set up,
And blown down again—the scarecrow.

Taigi

How a scarecrow in the rice-field is blown down by an autumn tempest, and set up again by a farmer, and blown down again is graphically described by the rapidly succeeding phrases *fuki-taosu, okosu, fukaruru*:—

"Blown down, set up, blown down again—
The scarecrow!"

[484]

閨 怨

飛ぶ螢 あれと言はんも 獨りかな

太 祇

Kei-En

Tobu hotaru
Are to iwan mo
Hitori kana

Brooding Alone in the Bedchamber

A flitting firefly! I would have cried "Look!"
But ah! I found myself alone.

Taigi

The poet imagines himself to be a woman deserted by her husband or sweetheart, brooding alone in her bedchamber.

[485]

籠　の　鶯

鶯の　目には籠なき　高音哉

太　祇

Kago no Uguisu

Uguisu no
Me ni wa kago naki
Takane kana

A Caged Nightingale

So aloud the nightingale sings
As if it does not see its cage.

Taigi

Irresistibly lured by the soft, warm atmosphere of gay Spring, the caged nightingale, forgetting its imprisoned life, is singing loudly and sweetly.—*Hō...*
...ō...ō...ō......hō...ke...kyo.

* * * * *

樗　良（姓一三浦）
安永九年歿　享年五十二
Chora (surname, Miura)
A native of Toba, Shima Province; A samurai's son; Hyakuyū's pupil (1729–1781)

[486]

今　日　の　月

嵐ふく　草の中より　今日の月

樗　良

Kyō no Tsuki

Arashi fuku
Kusa no naka yori
Kyō no tsuki

A Bright Moon

How bright a moon has risen from among
The grasses tortured by the storm!

Chora

曉　臺（姓一久村）
寛政四年歿　享年六十一
Kyōdai (surname, Kumura)
A man of Nagoya; lived at Kyōto; Hakuni's pupil (1732–1793)

[487]

野　守

春の夜を 雁おひあかす 野守かな

曉　臺

Nomori

Haru no yo wo
Kari oi akasu
Nomori kana

Field-Watchmen

How field-watchmen turn away
Wild geese through the Spring night!

Kyōdai

[488]

猿

木枯や 木から落たる 猿の尻

曉　臺

Saru

Kogarashi ya
Ki kara ochitaru
Saru no shiri

A Monkey

A winter gale and the hips of a monkey
Which has fallen off the tree.

Kyōdai

A winter gale is raging. Something has fallen from a tree. It is a monkey with red hips. How funny it is!

[489]

二　つ　子

初冬や 二ツ子に箸 とらせける

曉　臺

Futatsu-Go

Hatsufuyu ya
Futatsu-go ni hashi
Torase keru

A Two-Year Child

'Tis early winter. I have shown
My two-year child how to use chopsticks.

Kyōdai

On a mild day of early winter, the poet showed his little child how to use chopsticks.

A delightful domestic scene.

[490]

落　葉

落葉おち かさなりて雨 雨をうつ

暁　臺

Ochiba

Ochiba ochi
Kasanari te ame
Ame wo utsu

Fallen Leaves

The fallen leaves pile one upon
Another. The rain beats upon the rain.

Kyōdai

All the leaves having fallen the rain finds nothing but the rain to beat upon. A clever description of the dreary winter rain.

白　雄（姓一加舍）
寛政三年歿　享年五十七
Shirao (surname, Kaya)
A samurai of Ueda Clan, Shinano Province; lived at Yedo; Chōsui's pupil (1735–1792)

[491]

雀

花芥子に 組んで落ちたる 雀かな

白　雄

Suzume

Hana-geshi ni
Kunde ochi taru
Suzume kana

Sparrows

Grappling with each other, two sparrows
Have fallen down by the poppy flowers.

Shirao

A charming scene, fitted for a sketch.

[492]

夕　立

ゆうだちや 流出たる うもれ水

白　雄

Yūdachi

Yūdachi ya
Nagare ide taru
Umore mizu

A Summer Shower

A summer shower having come,
The buried water has flowed out.

Shirao

[493]

天の川

天の川 星より上に 見ゆる哉

白 雄

Ama-no-Gawa

Ama-no-gawa
Hoshi yori ue ni
Miyuru kana

The Heavenly River

(The Milky Way)

The River of Heaven seems
To lie above the stars.

Shirao

[494]

烏の巣

巣づくるや 憎き烏も 親心

白 雄

Karasu no Su

Suzukuru ya
Nikuki karasu mo
Oya-gokoro

Crows' Nests

The crows are building nests —
The hateful birds' parental love!

Shirao

[495]

扇

片手綱 馬上に扇 見事なり

白 雄

Ōgi

Kata-tazuna
Bajō ni ōgi
Migoto nari

A Fan

The reins in one hand, he uses a fan
On horseback. What a picturesque sight!

Shirao

A samurai who was galloping his horse has stopped and, the reins in one hand, he is using a fan in his other.

以 南（姓一山本）
寛政七年歿 享年六十
Inan (surname, Yamamoto)
A native of Izumozaki, Echigo Province; the father of Ryōkwan the priest; Kyōdai's pupil (1735-1795)

[496]

水　　雞

水雞啼て 蘆間の月の 動きけり

以　南

Kuina

Kuina naite
Ashi ma no tsuki no
Ugoki keri

A Water-Rail

A water-rail having cried loud,
The moon among the rushes stirred.

Inan

蓼　太（姓―大島）
天明七年歿　享年八十
Ryōta (surname, Ōshima)
A native of Shinano Province; lived at Yedo; Ritō's pupil (1707–1787)

[497]

芳　野　山

はるさめや 夢もうつゝも 芳野山

蓼　太

Yoshino-Yama

Harusame ya
Yume mo utsutsu mo
Yoshino-yama

Mount Yoshino

The Spring rain falls. I roam over
Mount Yoshino, dreaming or waking.

Ryōta

[498]

螢

追はれては 月にかくるゝ 螢かな

蓼　太

Hotaru

Oware te wa
Tsuki ni kakururu
Hotaru kana

Fireflies

Being pursued by men,
The fireflies have hid in the moon.

Ryōta

A scene of firefly-catching on a bright moonlight night. Fleeing from people's pursuit, the fireflies flitted high up and were lost in the bright moonbeams.

Ah, [the cunning] fireflies! being chased, they
hide themselves in the moonlight!

Trans. by Lafcadio Hearn

[499]

峰　の　松

名月や　生れかはらば　峰の松

蓼　太

Mine no Matsu

Meigetsu ya
Umare-kawara ba
Mine no matsu

A Pine on a Peak

Bright is the moon! If ever reborn,
May I be a pine on a mountain peak!

Ryōta

* * * * *

Oh! le clair de lune!
Si je change en renaissant,
(Que je sois) un pin de la cime!

Traduits par Michel Revon

[500]

蚊　帳

客立つて　蚊帳吊り惜む　月夜かな

蓼　太

Kaya

Kyaku tatte
Kaya tsuri oshimu
Tsukiyo kana

The Mosquito-Net

Such a beautiful moon! The guests had gone,
But I wouldn't put up the mosquito-net.

Ryōta

[501]

暑　さ

此頃の　蝶さへ黒き　暑さかな

蓼　太

Atsusa

Konogoro no
Chō sae kuroki
Atsusa kana

The Summer Heat

How hot it is! These days,
Even the butterflies are black.

Ryōta

[502]

白　菊

ものいはず 客と亭主と 白菊と

蓼　太

Shiragiku

Mono-iwa zu
Kyaku to teishu to
Shiragiku to

White Chrysanthemums

They spoke not: host and guest
And white chrysanthemums.

Ryōta

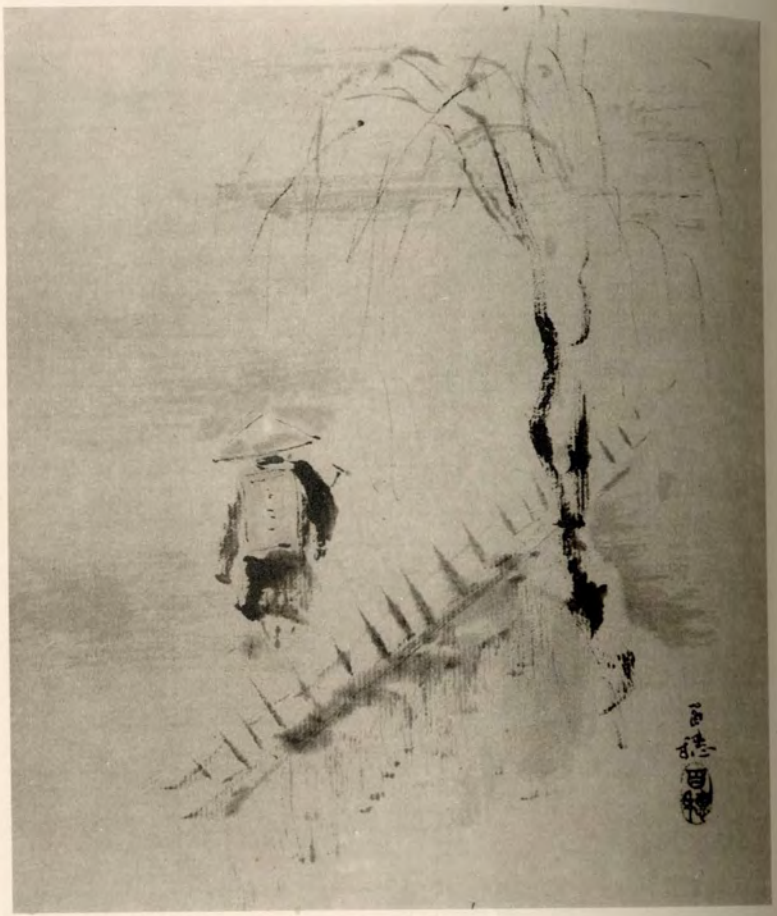
Both the host and the guest who is invited to view the white chrysanthemums are smitten by their beauty and gazing at them speechless. It is quite interesting that "white chrysanthemums" are imagined to be silent as well as "host and guest."

[503]

名　月

一ツとは 思はぬ夜なり けふの月

蓼　太



A Midnight Buddhist Pilgrim
By Hyakusui

Meigetsu

Hitotsu to wa
Omowanu yo nari
Kyō no tsuki

A Bright Moonlight Night

What a bright and beautiful night!
I can hardly believe there is only one moon.

Ryōta

[504]

寒 念 佛

白雪の 中に聲あり 寒念佛

蓼 太

Kan-nebutsu

Shirayuki no
Naka ni koe ari
Kan-nebutsu

Midnight Buddhist Pilgrims

Hark! voices come from the white snow —
They are midnight Buddhist pilgrims.

Ryōta

Kan-nebutsu or "Midwinter chanters of Buddhist prayers" are bands of Buddhist devotees, clad in thin white clothes and carrying tiny bells and lanterns, who make midnight rounds to different temples, loudly chanting prayers and running, in midwinter.

[505]

松 の 月

さみだれや ある夜ひそかに 松の月

蓼 太

Matsu no Tsuki

Samidare ya
Aru yo hisokani
Matsu no tsuki

The Bright Moon Above the Pines

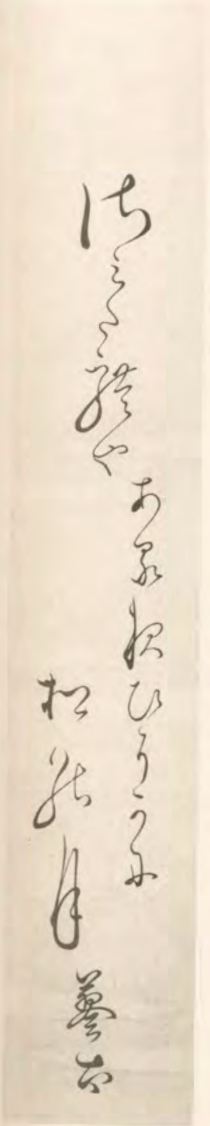
Lo! through May rains one night by stealth
The moon just peeped above the pines.

Ryōta

The May rains had continued for several days and the gloomy atmosphere was depressing. One night, during a brief pause in the rain, the bright moon appeared through the rents of the clouds and hung above pine-trees—a picturesque scene—but presently hid behind the clouds.

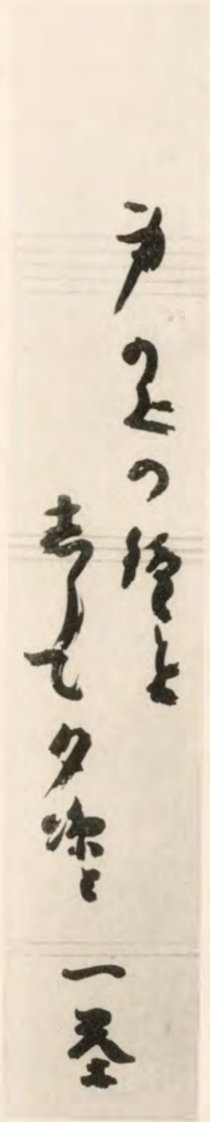
The personification implied in "by stealth" and "peeped" is the chief merit of this verse, which has been generally appreciated hitherto; but some modern critics condemn the poem for this very reason.

* * * * *



"The Bright Moon Above The Pines"—Ryōta

Penned by the poet



"Enjoying The Evening Cool"—Issa

Penned by the poet

(*See P. 555*)

In the June rains as if by stealth,
One night the moon shines through the pines.

Trans. by Basil Hall Chamberlain

[506]

お　ち　葉

又春の 來るとも見えぬ おちば哉

蓼　太

Ochiba

Mata haru no
Kuru to mo mie nu
Ochiba kana

Fallen Leaves

Alas! the fallen leaves! As though
The Spring can never come again.

Ryōta

[507]

大和行脚留別

うしろにも 前にも遠き 霞かな

蓼　太

Yamato Angya Ryūbetsu

Ushiro ni mo
Mae ni mo tōki
Kasumi kana

A Farewell Verse Given to a Friend during a Pilgrimage in Yamato Province

In front of me and behind me,
A distant haze hangs in the air.

Ryōta

The distant haze hanging in the air is beautiful indeed; but at the same time, my way lost in it, I feel forlorn and lonesome.

傘　狂（姓一大野）
寛政五年歿　享年六十七
Sankyō (surname, Ōno)
A native of Mino Province; the teacher of Kikusha-ni (1726–1793)

[508]

ほ　と　ゝ　ぎ　す

一聲も　耳に殘らば　ほとゝぎす

傘　狂

Hototogisu

Hito-koe mo
Mimi ni nokora-ba
Hototogisu

The Cuckoo

Would that there might remain in the ear
Even one note of the cuckoo!

Sankyō

闌　更（姓一高桑）
寛政十一年歿　享年七十三
Rankō (surname, Takakuwa)
A native of Kanazawa, Kaga Province; lived at Kyōto; a physician, later a *haikai* master; Ki-in's pupil (1726–1799)

[509]

鳥　と　る　鳥

春の森　鳥とる鳥も　眠ぶりけり

闌　更

Tori-toru-Tori

Haru no mori
Tori toru tori mo
Neburi keri

Birds of Prey

In the grove of spring-time
Even birds of prey are asleep.

Rankō

The balmy air of Spring makes even fierce birds of prey drowsy and inactive.

[510]

秋　の　蟬

終に身を　鳴きやぶるらん　秋の蟬

闌　更

Aki no Semi

Tsuini mi wo
Naki-yabururan
Akino semi

The Autumn Cicada

It will destroy itself with crying —
The cicada of the autumn.

Rankō

[511]

鷄　頭

雞頭に　秋の哀れは　なかりけり

闌　更

Keitō

Keitō ni
Aki no aware wa
Nakari keri

The Cockscomb

Behold! the cockscomb has
Nothing of autumn gloom.

Rankō

Unlike other plants, the cockscomb is scarlet and gay in autumn.

[512]

名月と座頭の妻

名月や　座頭の妻の　かこち顔

闌　更

Meigetsu to Zatō no Tsuma

Meigetsu ya
Zatō no tzuma no
Kakochi-gawo

The Bright Moon and a Blind Minstrel's Wife

The autumn moon shines brightly.
Ah! a blind minstrel's wife frowns.

Rankō

Zatō was a blind man whose profession it was to play the lute or the zither, to shampoo or acupuncture.

[513]

夕　烟

ところどころ　雪の中より　夕烟

闌　更

Yūkemuri

Tokoro-dokoro
Yuki no naka yori
Yūkemuri

Evening Smoke

Wreaths of evening smoke curl up
Here and there out of the snow.

Rankō

[514]

月　走　る

夏の夜や　雲より雲に　月走る

闌　更

Tsuki Hashiru

Natsu no yo ya
Kumo yori kumo ni
Tsuki hashiru

The Moon Runs

It is a summer night.
The moon runs from cloud to cloud.

Rankō

On a summer night the clouds drift rapidly, so that the moon seems to run from clouds to clouds.

A pleasing illusion.

[515]

枯　　蘆

枯蘆の　日に日に折れて　流れけり

闌　更

Kare-Ashi

Kare-ashi no
Hi ni hi ni orete
Nagarekeri

Withered Reeds

Withered reeds break off,
And go drifting down the stream,
Day by day.

Rankō

A realistic description of the dreary and lonesome atmosphere of advancing winter. The verse, although not of the highest excellence, was so celebrated in the poet's day that he was called "Rankō of the Withered Reeds."

桃　隣（姓—加藤）
文化三年歿　享年三十四
Tōrin the Fourth (surname, Katō)
A native of Yedo; pupil of
Tōrin the Third (1772–1806)

[516]

國　府　臺

松杉に　秋風寒し　古戰場

桃　隣

Kōnodai

Matsu sugi ni
Akikaze samushi
Kosenjō

At Kōnodai

A cold autumn wind whistles through
The pines and firs on the old battlefield.

Rankō

Kōnodai is an eminence on the Tonegawa, near Ichikawa in Shimōsa Province, where several battles were fought in ancient times.

樗　堂（姓一栗田）
文化十一年歿　享年六十六
Chodō (surname, Kurita)
A man of wealth in Matsuyama, Iyo Province; Kyōdai's pupil (1748–1814)

[517]

柳

出て見れば　春は柳に　とられ鳧

樗　堂

Yanagi

Dete mire-ba
Haru wa yanagi ni
Torare-keri

Willows

Stepping out of my door, I found
Spring had been caught by the willows.

Chodō

While the poet was unaware, the willows had budded green and fresh and had taken possession of the Spring, so to speak.

三 津 人（姓一松井）
Mitsundo (surname, Matsui)
Dagaku's pupil; lived in the beginning of the 19th century

[518]

蝶

蝶はみな　十七八の　姿かな

三津人

Chō

Chō wa mina
Jūshichi-hachi no
Sugata kana

Butterflies

Lo! all butterflies look
About "sweet seventeen."

Mitsundo

After *jūshichi-hachi* ("seventeen or eighteen years") the word *musume* or "girl" is understood, so that the verse literally means:—

"All butterflies have the appearance
Of fair girls of about seventeen Springs."

* * * * *

As to butterflies, they all have the appearance
of being about seventeen or eighteen years old.

Trans. by Lafcadio Hearn

The Issa Period (Approximately, from the beginning to the middle of the 19th century)

一　茶 (姓一小林)
文政十年歿　享年六十五
Issa (surname, Kobayashi)
A native of Kashiwabara, in Shinano Province; a farmer's son; a *haikai* master by profession (1763–1827)

[519]

亡　児　を　憶　ふ

露の世は　露の世ながら　さりながら

一　茶

Bōji wo Omō

Tsuyu no yo wa
Tsuyu no yo nagara
Sari-nagara

Longing for a Departed Child

(A)
Life is the morning dew;
'Tis true, but well-a-day!

(B)
Life is the morning dew, bards say;
'Tis true indeed, but well-a-day!

Issa

Literally translated the verse means:—

"Dew life is dew life;
It is true, but......"

What sentiment, optimistic or pessimistic, follows "but" is not clear if judged only by the literal sense of the verse. Chamberlain who did not know that it is an elegy translates it as follows:—

"Granted this dewdrop world is but
A dewdrop world—this granted, yet......"

and paraphrases:—"Granted that all phenomena are transitory and valueless, like the dew that forthwith dries up and vanishes, still, when all is said and done, we cannot quite afford to throw life and its joys away. There is some element of permanence in it yet."

In order to prevent such a misconception, I have added "well-a-day!" in my translation. Furthermore, the original, in which *tsuyu-no-yo* and *nagara* are repeated, is extremely smooth and melodious; and "but" or "nevertheless" is not adequate enough for *sari-nagara* which is particularly melodious. This is the second reason why I have added "well-a-day!" *Tsuyu-no-yo*, literally "dew life," means "life is the morning dew"—the traditional figure. From olden times Japanese and Chinese poets have likened life to the morning dew. This is the the explanation for my second version:—

"Life is the morning dew, bards say;
'Tis true, indeed, but well-a-day!"

Again the rhyme "say" and "day" is intended as a reproduction of the repetition of *nagara* in the original, a kind of rhyme.

* * * * *

World like a dewdrop—
Though it's only a dewdrop,
Even so, even so—

Trans. by Glenn Shaw

[520]

上 野 の 櫻

花の陰 あかの他人は なかりけり

一 茶

Ueno no Sakura

Hana no kage
Aka no tanin wa
Nakari keri

The Cherry-Blossoms at Ueno

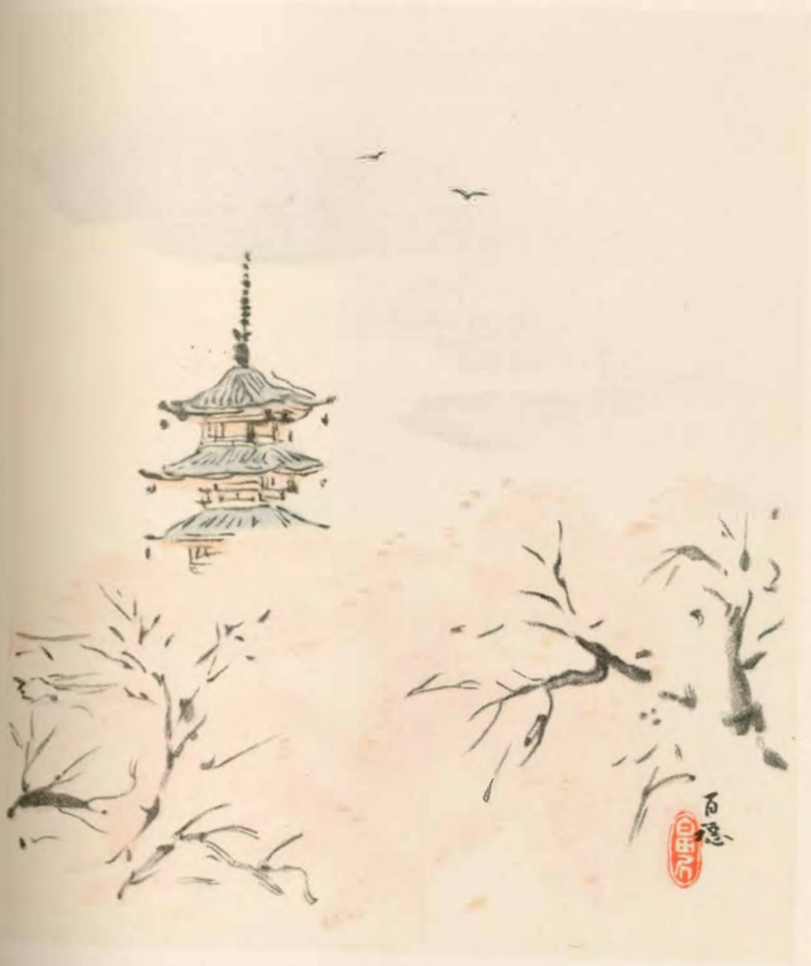
Under cherry-flowers,
None are utter strangers.

Issa

The cherrv-blossoms of the present Ueno Park in Tōkyō, have been famous since the Yedo days.

The people who are viewing the cherry-blossoms are quite enchanted by their beauty. All of them, high and low, rich and poor, young and old, feel friendly and brotherly toward one another. They are, so to speak, friends and relatives, not strangers at all.

The present Ueno at flower-time is overcrowded, the "flower-viewers" often jostling against one another. But in my student days, when the Tōkyō population was much smaller, the visitors were comparatively few and they strolled leisurely under the cherry-flowers by twos and threes. Some of them carried small kegs or gourds of *saké*, and as they drank, kindly greeted fellow flower-lovers, "How do you do, friends?" and offered them cups of *saké*. I long for those good old days.



The Cherry-Blossoms At Ueno
By Hyakusui

[521]

渡　鳥

喧嘩すな　あひみたがひの　渡り鳥
一　茶

Wataridori

Kenka suna
Aimi-tagai no
Wataridori

Birds of Passage

You birds of passage, do not fight,
But help each other in your flight.
Issa

Needless to say, this is a didactic verse, likening human beings to birds of passage.

[522]

大　名

大名を　馬からおろす　櫻かな
一　茶

Daimiō

Daimiō wo
Uma kara orosu
Sakura kana

A Daimiō

Lo! the cherry-blossoms have forced
A daimiō to dismount.

Issa

In order to contemplate the beautiful cherry-blossoms, even the proud daimiō is obliged to dismount.

This verse is not only a tribute to the beauty of the cherry-blossoms, but also seems to hint that daimiō and common people are equal before natural beauties.

[523]

虻

虻追ふな 花を尋ねて 來たものを

一 茶

Abu

Abu ōna
Hana wo tazunete
Kita mono wo

The Horse-Fly

Don't drive away the horse-fly;
Why, it has come for flowers!

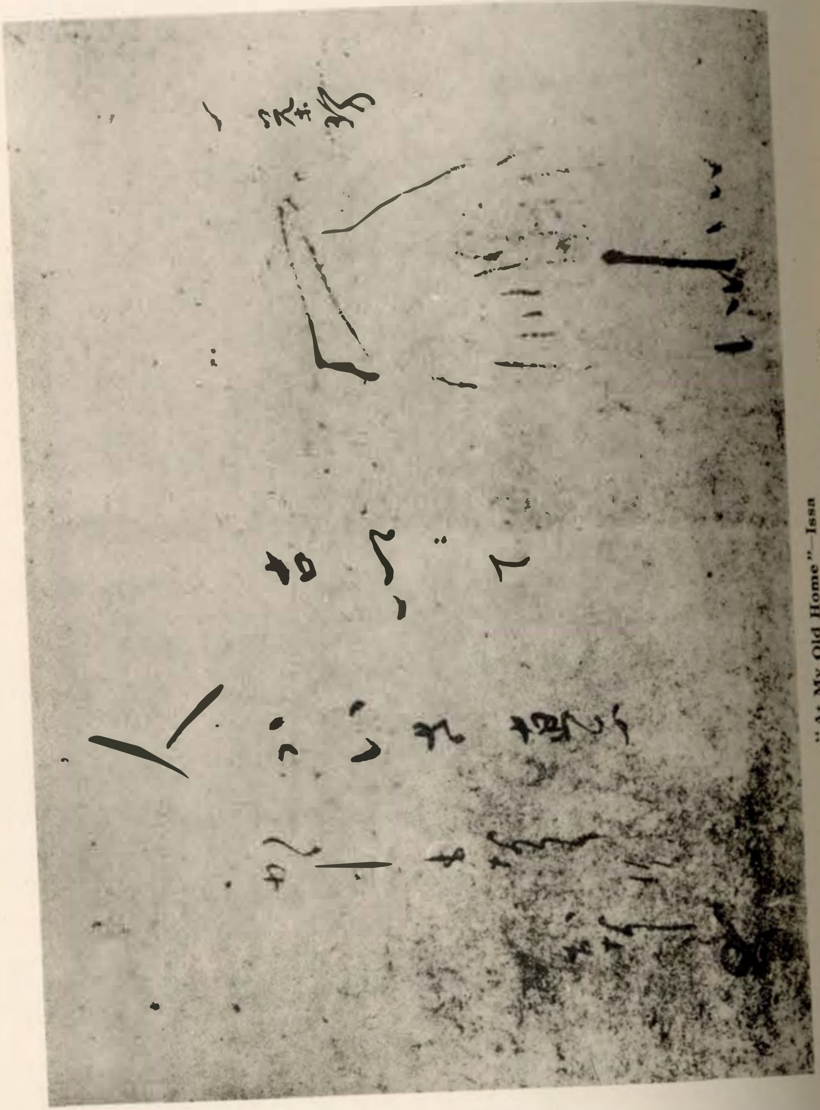
Issa

[524]

山 の 月

山の月 花盗人を てらしけり

一 茶



"At My Old Home"—Issa
Picture and handwriting by the poet

Yama no Tsuki

Yama no tsuki
Hana-nusubito wo
Terashi keri

The Moon of the Mountain

The moon of the mountain has deigned
To shine upon the flower thief.
Issa

[525]

故郷にて

人はいざ 直な案山子も 無りけり
一茶

Kokyō Nite

Hito wa iza
Sugu na kagashi mo
Nakari keri

At My Native Place

I know nothing of the people;
But none of the scarecrows upright.
Issa

A cynical remark of the poet, who was wronged by some people belonging to his old home.

[526]

晝 寝

山水に 米を搗かせて 晝寝かな

一 茶

Hirune

Yama-mizu ni
Kome wo tsukase-te
Hirune kana

A Siesta

I took a siesta,
Making the mountain stream pound rice.

Issa

The poet is speaking of the water-mill which is used for pounding rice.

[527]

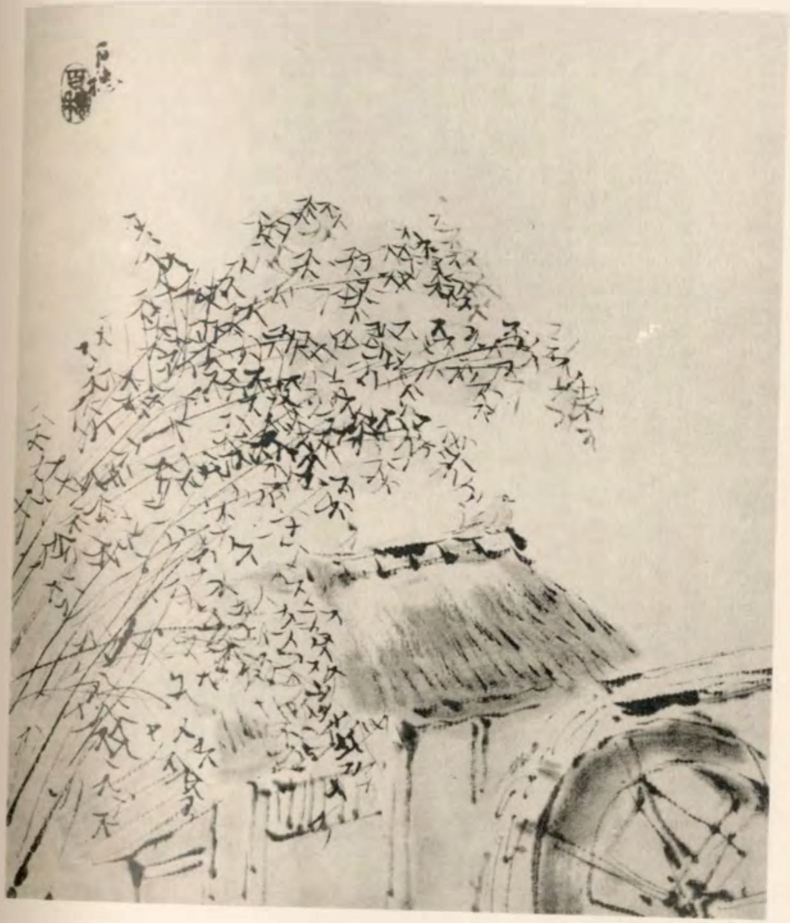
露 散 る

露散るや むさい此の世に 用なしと

一 茶

Tsuyu Chiru

Tsuyu chiru ya
Musai kono yo ni
Yō nashi to



A Water-Mill
By Hyakusui

Dew Melts

The morning dew melts willingly
As if it scorned this impure world.

[528]

鳴く蟲

鳴くな蟲 {あかぬ別れは} 星にさへ
　　　　 {別るゝ戀は}

一茶

Naku Mushi

Naku na Mushi
Akanu wakare } *wa*
Wakaruru koi }
Hoshi ni sae

Crying Insects

Don't cry, insects; even the stars
Must be separated from their sweethearts.

Issa

Oh, insects, don't weep over separation from your sweethearts; why, even the mighty stars have to separate from their sweethearts.

The love of the stars is based on a Chinese myth. East of the River of Heaven (the Milky Way) there is a bright star called Shokujo (織女) or the Lady Weaver, who is the daughter of the Emperor of Heaven. The princess star was once so busy with weaving that she could not find time enough to adorn herself. Struck with admiration at her diligence and taking pity on her for her solitary life, the Emperor graciously wedded her to another star called

Kengyū (牽牛) or the Cow-Herd, who lives west of the River of Heaven. After her happy marriage the princess star entirely gave up weaving. The Emperor, getting angry, caused her to be brought back to her old house east of the river, and ordered the Lady Weaver and the Cow-Herd to meet each other only once a year. On the night of July 7 of the lunar calendar, the two lovers meet for a few hours and separate regretfully before day breaks.

[529]

冷し瓜

人來たら 蛙となれよ 冷し瓜

一 茶

Hiyashi-Uri

Hito kitara
Kawazu to nare yo
Hiyashi-uri

Melons Cooled in the Water

Oh, melons cooled in the water,
Change into frogs if men pass by.

Issa

[530]

螢

そこ踏むな 夕べ螢の ゐたあたり

一 茶

Hotaru

Soko fumuna
Yūbe hotaru no
Ita atari

Fireflies

Do not tread on the grasses there,
Where fireflies glowed last night.

Issa

[531]

錢

羽はえて 錢が飛ぶなり 年の暮

一 茶

Zeni

Hane haete
Zeni ga tobu nari
Toshi no kure

Money

Money's got wings and is flying,
Now that the old year is dying.

Issa

At the year-end all accounts are settled and money circulates rapidly.

[532]

蠅

やれうつな 蠅が手をすり 足をする

一 茶

Hai

Yare utsuna
Hai ga te wo suri
Ashi wo suru

The Fly

O, do not beat the fly!
He wrings his hands and clasps his feet.

Issa

* * * * *

Wait, don't strike that fly;
He's wringing his hands, there,
And wringing his feet.

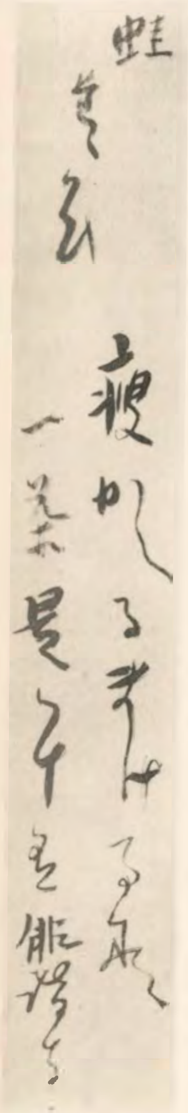
Trans. by Glenn Shaw

[533]

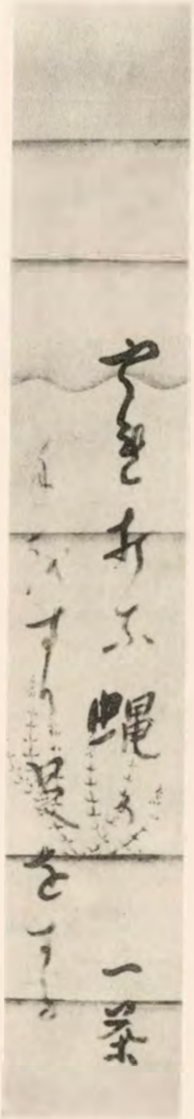
鶯

鶯や 御前へ出ても 同じ聲

一 茶



"The Lean Frog"—Issa
Penned by the poet
(*See P. 536*)



"The Fly"—Issa
Penned by the poet

Uguisu

Uguisu ya
Gozen e de temo
Onaji koe

The Nightingale

The nightingale sings in the same voice ever,
Even before His Lordship.

Issa

The nightingale is no respecter of persons. A satire on flattery.

[534]

蝸　牛

蝸牛 そろそろ登れ 富士の山

一　茶

Katatsuburi

Katatsuburi
Sorosoro nobore
Fuji no yama

The Snail

Oh, snail, climb Mount Fuji,
Very, very slowly.

Issa

Needless to say, this is a didactive verse teaching that even a dull-witted man can achieve a great thing with diligence and perseverance. Be slow but sure.

* * * * *

The snail does all he can,
Yet very, very, sluggishly,
He climbs Great Fujisan.

Trans. by William N. Porter

[535]

蝶

睦じや 生れかはらば 野邊の蝶

一 茶

Chō

Mutsumaji ya
Umare kawara ba
Nobe no chō

Butterflies

See how the butterflies love each other!
I wish I might be reborn a butterfly.

Issa

At first sight this verse might seem to mean:—

How dearly butterflies love each other!
I wish we (my wife and I) might be reborn as butterflies (male and female).

But let it be remembered that it was composed before the poet was married; and therefore, he envied the butterflies their conjugal happiness. Furthermore, his married life was generally happy.

* * * * *

If (in our next existence) we be reborn as butterflies upon the moor, then perchance we may be happy together.

Trans. by Lafcadio Hearn

[536]

名月と小兒

名月を 取つてくれろと 泣く子哉

一 茶

Meigetsu to Shōni

Meigetsu wo
Totte kurero to
Naku ko kana

The Bright Moon and a Baby

How loudly the babe cries,
Begging for the bright moon!

Issa

[537]

痩 蛙

痩蛙 負けるな一茶 これにあり

一 茶

Yase-Gaeru

Yase-gaeru
Makeru na Issa
Kore ni ari

The Lean Frog

Don't be beaten, lean frog.
Issa is here.

Issa

This verse is accompanied by the introductory remark:—"I went and saw a battle of frogs which occurred at a place called Take-no-tsuka in Musashi Province."

* * * * *

You skinny frog, you,
Don't be beaten, don't give up!
Here stands Issa by you.

Trans. by Glenn Shaw

Maigre grenouille,
Ne cède pas: Issa
Est ici!

Traduits par Michel Revon

[538]

親のない雀

我と來て 遊べよ親の ない雀

一 茶

Oya no nai Suzume

Ware to kite
Asobe yo oya no
Nai suzume

Orphan Sparrows

O, {motherless
parentless sparrows,
Come here and play with me.

Issa

This verse is said to have been composed by Issa at the early age of six when he had lost his mother.

* * * * *

Come over with me
And together let's play,
Oh, motherless sparrow.

Trans. by Glenn Shaw

Avec moi,
Moineaux sans
Parents, venez jouer!

Traduits par Michel Revon

[539]

苦の娑婆

苦の娑婆や 花が開けば ひらく迄
苦の娑婆や 櫻が咲けば さいたとて

一 茶

Ku no Shaba

Ku no shaba ya
Hana ga hirakeba
Hiraku tote

Ku no shaba ya
Sakura ga sakeba
Saita tote

A World of Suffering

Ours is a world of suffering,
Even if cherry-flowers bloom.

Issa

The two readings of the verse have exactly the same meaning, ***hana*** or "flowers" being the same as ***sakura*** or "cherry-flowers" and ***saku*** and ***hiraku*** being the same in meaning. ***Shaba*** is derived from the Sanskrit ***Sahâ***, which means "the land where one has to put up with sufferings," but ordinarily it simply means "the world."

[540]

雀　の　子

雀の子 そこのけそこのけ 御馬が通る

一　茶

Suzume no Ko

Suzume no ko
Soko noke soko noke
O-uma ga tōru

Young Sparrows

Young sparrows, get out of the way!
Get out of the way!
A horse is coming by!

Issa

O-uma means "Honourable horse" a form which is usually employed in addressing children. It is used in conversation with children even when one's own horse is spoken of.

O-uma here may be construed in two ways:—"a horse" or "my horse," and an able critic thinks that it is employed in the latter sense.

* * * * *

You baby sparrow,
Get out of that, get out of that,
Milord's horse would pass.

Trans. by Glenn Shaw

[541]

赤　い　月

赤い月 これは誰のぢや 子供達

一　茶

Akai Tsuki

Akai tsuki
Kore wa tare no ja
Kodomo tachi

The Red Moon

How bright and red a moon!
My children, whose is it?

Issa

My children, this moon belongs to no particular person and at the same time it belongs to all children and to all men and women.

[542]

大 佛 の 鼻

大佛の 鼻から出たる 乙鳥かな

一 茶

Daibutsu no Hana

Daibutsu no
Hana kara detaru
Tsubame kana

The Great Buddha's Nose

A swallow has flown out
Of the Great Buddha's nose.

Issa

The poet speaks of a great image of Buddha such as the Daibutsu or Great Buddha at Kamakura 49 ft. 7 in. in height, 3 ft. 9 in. in length of nose.

[543]

病 中 の 天 の 川

うつくしや 障子の穴の 天の川

一 茶

Byōchū no Ama-no-Gawa

Utsukushi ya
Shōji no ana no
Ama-no-gawa

The Milky Way Seen During My Illness

How beautiful the Milky Way
Seen through holes in the paper door!

Issa

The poet's miserable circumstances may well be imagined from the fact that the holes in the paper door were left unrepaired. The beauty and grandeur of the Milky Way contrast interestingly with the shabbiness of the poet's cottage.

[544]

毒 茸

人をとる 茸はたして 美しき

一 茶

Doku-Take

Hito wo toru
Take hatashite
Utsukushiki

Poisonous Mushrooms

Lo! the mushrooms which kill people—
They are beautiful, as I thought.

Issa

Appearances are deceptive.

[545]

乞食小屋の凧

美しき 凧あがりけり 乞食小屋

一 茶

Kojiki-Goya no Tako

Utsukushiki
Tako agari keri
Kojiki-goya

A Kite Above a Beggar's Hut

A beautiful kite is flying
From the hovel of a beggar.

Issa

An æsthetic beggar.

[546]

胡蝶

葎から あんな胡蝶の 生れけり

一 茶

Kochō

Mugura kara
Anna kochō no
Umare keri

Butterflies

From mere weeds have been born
Such pretty butterflies.

Issa

[547]

涼風

涼風の 吹く木へ縛る 我が子かな

一 茶

Suzukaze

Suzukaze no
Fuku ki e shibaru
Waga ko kana

The Cool Breeze

Lo! I have tied my child
To a tree blown by a cool breeze.

Issa

Parental affection displayed in chastisement.

[548]

故　郷

故郷は 蠅まで人を さしにけり

一　茶

Furusato

Furusato wa
Hai made hito wo
Sashi ni keri

My Old Home

Alas! in my old home,
Even the flies sting men.

Issa

A spontaneous outburst of the poet's animosity against his old home where he was wronged by his stepmother and his half brother.

[549]

露　の　玉

露の玉 つまんで見たる 童かな

一　茶

Tsuyu no Tama

Tsuyu no tama
Tsumande mitaru
Warawa kana

Beads of Dew

That child tried to hold beads of dew
Between its thumb and forefinger!

Issa

童 is pronounced *warabe, warambe* or *warawa.*

[550]

夏　の　蟬

夏の蟬 戀する隙も 鳴きにけり

一　茶

Natsu no Semi

Natsu no semi
Koisuru hima mo
Naki ni keri

Summer Cicadas

How summer cicadas
Cry e'en while making love!

Issa

[551]

柿　の　實

柿の實や 幾日ころげて 麓まで

一　茶

Kaki no Mi

Kaki no mi ya
Ikuhi korogete
Fumoto made

The Persimmon

I wonder how many days went by
Before the persimmon rolled down
To the foot of the hill.

Issa

[552]

庵 の 蟬

留守にするぞ 戀して遊べ 庵の蟬

一 茶

Io no Semi

Rusu ni suruzo
Koi-shite asobe
Io no semi

The Cicadas of My Hut

My hut's cicadas, I'll be off;
So make love and enjoy yourselves.

Issa

[553]

奥州外ヶ濱にて

今日からは 日本の雁ぞ 樂に寢よ

一 茶

Ōshū Sotogahama Nite

Kyō kara wa
Nihon no kari zo
Raku ni neyo

At Sotogahama, in Ōshū

From to-day you're Japan's wild geese;
Therefore you can slumber in peace.

Issa

Sotogahama is an extensive district in the northeastern extremity of Mutsu Province, which is situated in the northeast of the Mainland. It is at Sotogahama that wild geese coming from the Continent of Asia arrive.

[554]

雀 と 鶯

鶯に まけじと騒ぐ 雀かな

一 茶

Suzume to Uguisu

Uguisu ni
Makeji to sawagu
Suzume kana

Sparrows and Nightingales

The sparrows are busily making a noise,
Determined never to be outdone
By the nightingales.

Issa

[555]

梅 の 枝

梅折るや 盗みますぞと 大聲に

一 茶

Ume no Eda

Ume oru ya
Nusumi masu zo to
Ō goe ni

A Plum Branch

When I broke off a branch of plum-blossoms,
I cried aloud, "Let me steal a branch."

Issa

[556]

身 の 秋

身の秋や 月は無瑾の 月ながら

一 茶

Mi no Aki

Mi no aki ya
Tsuki wa mukizu no
Tsuki nagara

My Life's Autumn

How flawless is the harvest moon!
But 'tis the autumn of my life.

Issa

[557]

櫻

天からでも 降つたるやうに 櫻かな

一 茶

Sakura

Ten kara de mo
Futtaru yō ni
Sakura kana

Cherry-Flowers

What beautiful cherry-flowers,
As if they had dropped from heaven!

Issa

[558]

裏屋のつきあたりに住居して

凉風の 曲りくねつて 來りけり

一 茶

Uraya no Tsuki-atari ni Jūkyo shite

Suzukaze no
Magari kunette
Kitari keri

I Live in a Hut at the Farthest End of an Alley

Ah! crooking and meandering,
The cool fresh breeze comes to my hut.

Issa

[559]

柿 の 葉

柿の葉や 眞赤になつて 直ぐに散る

一 茶

Kaki no Ha

Kaki no ha ya
Makka ni natte
Sugu ni chiru

Persimmon Leaves

Ah! when persimmon leaves turn scarlet,
Immediately they scatter.

Issa

[560]

鳥 の 巣

切る木とは 知らでや鳥の 巣を造る

一 茶

Tori no Su

Kiru ki to wa
Shirade ya tori no
Su wo tsukuru

Birds' Nests

Little knowing that the tree will soon be cut down,
The birds are building their nests upon it.

Issa

[561]

晝 寢

田の人を 心で拜む 晝寢かな

一 茶

Hiru-ne

Ta no hito wo
Kokoro de ogamu
Hiru-ne kana

Siestas

I take my siesta, revering at heart
The people who toil in the rice-fields.

Issa

[562]

橋 上 乞 食

母親を 霜よけにして 寝た子かな

一 茶

Kyōjō no Kojiki

Haha-oya wo
Shimo-yoke ni shite
Neta ko kana

Beggars on a Bridge

Behold! the child is sleeping sound,
Its mother a shelter from frost.

Issa

---

[563]

畫 家 春 甫 宅

蝶かけば 蝶のとまるや 繪具皿

一 茶

Gakwa Shumpo no Taku

Chō kakeba
Chō no tomaru ya
Enogu-zara

At the Artist Shumpo's House

A butterfly being painted, lo!—
A butterfly perched on the palette.

Issa

[564]

小 男 鹿

小男鹿や 蝶をふるつて また眠る

一 茶

Sa-oshika

Sa-oshika ya
Chō wo furutte
Mata nemuru

The Stag

Lo! shaking off the butterfly,
The stag has gone to sleep again.

Issa

Sa-oshika is the same as *oshika, sa* being a meaningless prefix. The Chinese character 小 (which means "small") used to represent *sa* is misleading, because *sa-oshika* may be mistaken for "a young male deer."

[565]

籠 の 鳥

籠の鳥 蝶を羨む 眼付かな

一 茶

Kago no Tori

Kago no tori
Chō wo urayamu
Metsuki kana

A Caged Bird

See, with what envious eyes
That caged bird looks at the butterflies!

Issa

* * * * *

Ah, the sad expression in the eyes of that caged bird!—
envying the butterfly!

Trans. by Lafcadio Hearn

[566]

夕 涼 み

身の上の 鐘とも知らで 夕涼み

一 茶

Yū-suzumi

Mi no ue no
Kane to mo shira de
Yū-suzumi

Enjoying the Evening Cool

Unaware 'tis their life's curfew,
They enjoy the cool of evening.

Issa

Quite unaware that the tolling bell is the curfew of their own life, those people are enjoying the evening cool.

[567]

夕 涼 み

身の上の 鐘と知りつゝ 夕涼み

一 茶

Yū-suzumi

Mino ue no
Kane to shiri tsutsu
Yū-suzumi

Enjoying the Evening Cool

Quite aware 'tis my life's curfew,
I enjoy the cool of evening

Issa

[568]

辭　世

盥から 盥にうつる ちんぷんかん

一　茶

Jisei

Tarai kara
Tarai ni utsuru
Chimpunkan

The Death Verse

I have uttered stuff and nonsense
From the bathtub to the bathtub.

Issa

The first bathtub signifies one in which a baby is washed at birth and the last bathtub one in which a dead body is washed. Therefore the phrase is equivalent to "From the cradle to the grave."

* * * * *

From infant bathtub
To burial tub changing—
This utter nonsense!

Trans. by Glenn Shaw

[569]

仲 秋 の 月

三日月の 頃より待ちし 今宵かな

一茶(?)

Chūshū no Tsuki

Mika-zuki no
Koro yori machi-shi
Koyoi kana

The Harvest Moon

Ever since the new moon appeared,
How I have waited for to-night!

Issa (?)

Chūshū no tsuki or "the moon of mid-autumn" means the harvest moon.

* * * * *

'Twas the new moon's light......
Since then I have watched it and waited......
And lo!—to-night!

Trans. by Curtis Hidden Page

'Twas the new moon!
Since then I waited—
And lo! to-night!
(I have my reward.)

Trans. by W. G. Aston

重　厚（姓一井上又は菅原）
文化元年歿　享年六十三
Jūkō (surname, Inoue or Sugawara)
A native of Kyōto; Chōmu's pupil (1741–1804)

[570]

初　　夢

初夢や　見るものならば　親の顔

重　厚

Hatsu-Yume

Hatsu-yume ya
Miru-mono naraba
Oya no kao

The New Year's Dream

In my New Year's dream, if possible,
I would see my dead parents' faces.

Jūkō

五　明（姓一吉川）
享和三年歿　享年七十三
Gomei (surname, Yoshikawa)
A native of Akita; Bairin's pupil (1730–1803)

[571]

蝶と行く春

行く春を　尋ねてや蝶の　あなたこなた

五　明

Chō to Yuku-Haru

Yuku-haru wo
Tazune-te ya chō no
Anata konata

Butterflies and Departing Spring

The butterflies flit here and there,
Perchance seeking departing Spring.

Gomei

大江丸（姓一大伴）
文化二年歿　享年八十六
Ōemaru (surname, Ōtomo)
A native of Ōsaka; a business man; Ryōta's pupil (1719–1805)

[572]

賣　　牛

去年賣りし　牛にあひけり　秋の風

大江丸

Uri-Ushi

Kozo urishi
Ushi ni ai keri
Aki no kaze

The Cow I Sold

The autumn wind is blowing.
I have met the cow I sold last year.

Ōemaru

[573]

螢

追ふ人に　あかりを見する　螢かな

大江丸

Hotaru

Ō hito ni
Akari wo misuru
Hotaru kana

Fireflies

Lo! the fireflies give light
To the men pursuing.

Ōemaru

[574]

瓜

去年まで　叱つた瓜を　手向けけり

大江丸

Uri

Kyonen made
Shikatta uri wo
Tamuke keri

Melons

Ah! I have offered melons to his spirit,
Which, till last year, I scolded him for eating.

Ōemaru

Until last year, when my child was alive, I told him not to eat musk-melons, which I thought were injurious to his health. But now he is dead, I have offered, as is customary, musk-melons to his spirit.

This verse is accompanied by the following introduction:—"A man who has no poetic ability, when an inspiration comes to him, sometimes bursts into an excellent poem. A native of Tōtōmi Province, bereft of his child, composed this verse on the first anniversary of his death."

[575]

蟲

なくとばかり　聞きなば蟲の　笑ふべし

大江丸

Mushi

Naku to bakari
Kiki naba mushi no
Warō beshi

Insects

If you think they do nothing but weep,
The insects will laugh at you.

Ōemaru

[576]

霜

置けや霜 菊よりのちは 花もなし

大江丸

Shimo

Oke ya shimo
Kiku yori nochi wa
Hana mo nashi

Frost

O, biting frost, fall as much as you please;
There's no flower after chrysanthemums.

Ōemaru

[577]

雪 と 蝶

蝶有て このふる雪に 舞はゞいかに

大江丸

Yuki to Chō

Chō atte
Kono furu yuki ni
Mawaba ikani

Snow and Butterflies

If butterflies danced through this falling snow,
What a wonderful sight it would be!

Ōemaru

[578]

人 と 月

人流れ 人去て唯 月ばかり

大江丸

Hito to Tsuki

Hito nagare
Hito satte tada
Tsuki bakari

Men and the Moon

Men flow by and men depart,
But the moon never goes.

Ōemaru

不　白（姓一川上）
文化四年歿　享年九十三

Fuhaku (surname, Kawakami) A native of Yedo; a master of the tea ceremonies and a *haijin*; Hakuhō's pupil (1714–1807)

[579]

清　水

足あらふ　水に事かく　清水哉

不　白

Shimizu

Ashi arō
Mizu ni koto kaku
Shimizu kana

A Clear Water

Oh, what a clear, cool spring! I find
No water to wash my feet with.

Fuhaku

The clear, cool water is too good to wash my feet with.

[580]

鐘　の　聲

しづかさや　花にさはらぬ　鐘の聲

不　白

Kane no Koe

Shizuka-sa ya
Hana ni sawaranu
Kane no koe

The Boom of the Temple Bell

How quiet! the temple bell's boom
Does not stir the cherry-blossoms.

Fuhaku

[581]

瀧　の　絲

五月雨や　日に日に肥る　瀧の絲

不　白

Taki no Ito

Samidare ya
Hi ni hi ni koeru
Taki no ito

The Threads of the Waterfall

Lo! in the May rains day by day
The waterfall's threads fatter grow.

Fuhaku

[582]

月　夜

段々に　山染てゆく　月夜哉

不　白

Tsukiyo

Dandan ni
Yama somete yuku
Tsukiyo kana

The Bright Moonlight Night

How brightly the moon shines!
It dyes the mountain by degrees.

Fuhaku

[583]

菊　の　花

憂秋と　思ひしが此　菊の花

不　白

Kiku no Hana

Uki aki to
Omoishi ga kono
Kiku no hana

Chrysanthemums

I thought it a dreary autumn;
But—these chrysanthemums!

Fuhaku

無　腸（姓—上田）
文化六年歿　享年七十六
Muchō (surname, Ueda)
A native of Ōsaka; lived at Kyōto; better known as a writer of short stories; Kikei's pupil in *haiku* (1733–1809)

[584]

箸

雷に　落さぬ箸を　ほとゝぎす

無　腸

Hashi

Kaminari ni
Otosanu hashi wo
Hototogisu

My Chopsticks

I dropt my chopsticks at the cuckoo's songs,
Which I had not let fall at thunder-claps.

Muchō

The poet was so smitten by the shrill but charming notes of the cuckoo that he dropped his chopsticks when eating his meal—the chopsticks which he had never dropped at peals of thunder.

An exaggeration, out of place.

[585]

鶯の初音

鶯の 隣に逃げて 初音かな

無腸

Uguisu no Hatsune

Uguisu no
Tonari ni nigete
Hatsune kana

A Nightingale's First Song

Flying off to my neighbour's garden,
A nightingale sang her first song.

Muchō

* * * * *

卓池（姓—鶴田）
弘化三年歿 享年七十九
Takuchi (surname, Tsuruta)
A native of Okazaki, Mikawa Province; a dyer; Shirō's and Kyōdai's pupil (1767–1846)

[586]

螢

庭草に 螢ありとは しらざりし

卓池

Hotaru

Niwa-kusa ni
Hotaru ari to wa
Shirazari shi

Fireflies

I had no suspicion that there had been
Fireflies in the grasses of my garden.

Takuchi

曰人（姓—遠藤）
天保七年歿 享年七十九
Etsujin (surname, Endō)
A samurai of Sendai; a prominent swordsman; skilled in painting; a celebrated *haijin* (1857–1836)

[587]

春　の　月

のろく引け　馬の背中は　春の月

曰　人

Haru-no-Tsuki

Noroku hike
Uma no senaka wa
Haru no tsuki

The Spring Moon

I say, drive your horse slowly;
The spring moon shines on his back.

Etsujin

On a beautiful moonlight spring night, a peasant is driving his horse quickly. The poet addresses him:—"I say, drive your horse more slowly; why, the bright moon is shining on his back and he is quite a lovely sight."

The poet's name 曰人 is pronounced in two other ways: *Watsujin* and *Atsujin* although the true pronunciation of 曰 is *etsu*. It is not known how the poet pronounced his name.

士　朗（姓一井上）
文化九年歿　享年七十一
Shirō (surname, Inoue)
A native of Nogoya; a physician; Kyōdai's pupil (1742–1813)

[588]

天　の　川

天の川　飛びこす程に　見ゆるかな

士　朗

Ama-no-Gawa

Ama-no-gawa
Tobikosu hodo ni
Miyuru kana

The River of Heaven

(The Milky Way)

The River of Heaven appears so near,
As if we could jump over it.

Shirō

[589]

鴛

木枯や　日に日に鴛の　美しき

士　朗

Oshi

Kogarashi ya
Hi ni hi ni oshi no
Utsukushiki

Mandarin Ducks

The withering wind blows; day by day
The mandarin ducks grow handsomer.

Shirō

The *kogarashi* or "withering wind" is the cold wind which blows in late autumn and in early winter.

[590]

霧　の　海

出づる日の　外に物なし　霧の海

士　朗

Kiri no Umi

Izuru hi no
Hokani mono nashi
Kiri no umi

The Misty Sea

In the misty sea there is nothing
But the rising sun.

Shirō

The rising sun on a misty sea looks particularly large and scarlet; therefore nothing else comes into the vision of the beholder. "There is nothing" is effective.

[591]

曙

曙や　嵐は雪に　埋もれて

士　朗

Akebono

Akebono ya
Arashi wa yuki ni
Uzumore-te

The Daybreak

It is the dawn. The storm
Is buried in the snow.

Shirō

It is daybreak. A storm is raging and snow falling heavily. Everything—grasses and trees and houses—was mantled in the virgin snow. Even the storm is buried in it: that is to say, the snowfall is so heavy that the tempest has become inconspicuous.

[592]

須　磨　に　て

何をして　人はくらすぞ　須磨の秋

士　朗

Suma Nite

Nani wo shite
Hito wa kurasu zo
Suwa no aki

At Suma

It is now autumn at Suma.
I wonder how the people get along!

Shirō

Suma, situated in the east of Harima Province, is a thriving town with a beautiful pine-clad seashore washed by the Inland Sea. In the poet's day it was a thinly populated, lonely village.

From the time of Hitomaro early in the 8th century, Japanese poets have never tired of singing the beauty of this pine-clad coast. Here also is laid the scene of some of the most celebrated chapters of the "Story of Genji," the greatest of the classical romances, written about A.D. 1000. Suma has likewise been the scene of stirring historical events, more particularly, of a decisive battle fought in the year 1184 between the armies of the rival clans of Taira and Minamoto.

The poet, who enjoys the lonely atmosphere of autumn at the beautiful Suma with its historic and literary associations, wonders how the simple-minded fishermen and farmers of the place are spending their time at this lonesome season.

[593]

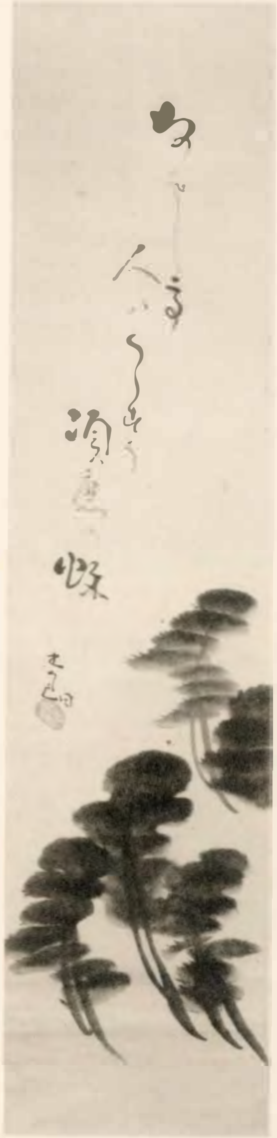
暑さ

大蟻の 疊を歩く 暑さ哉

士朗

Atsusa

Ō ari no
Tatami wo aruku
Atsusa kana



"At Suma"—Shirō

Picture and handwriting by the poet

The Summer Heat

How hot it is!
A large ant walks over the mats.

Shirō

It is noon of a midsummer day.

It is so hot that one perspires freely, even sitting quietly indoors. Just then a great ant passes sluggishly over the mats. The intense heat is symbolized by the great ant.

[594]

蚊帳ごしに

蚊帳ごしに 朝顔見ゆる 旅寢かな

士 朗

Kaya Goshi Ni

Kaya goshi ni
Asagawo miyuru
Tabine kana

Through the Mosquito-Net

Through the mosquito-net I saw
Morning-glories. 'Twas during a journey.

Shirō

Awaking in the early morning, I was delightfully surprised to see through the mosquito-net beautiful morning-glories blooming in the garden. For a moment I felt quite at home. But alas! it was at an inn during a journey.

成　美（姓―夏目）
文化十三年歿　享年六十八
Seibi (surname, Natsume)
A rich merchant of Yedo (1748–1816)

[595]

鏡

行春を 鏡にうらむ ひとりかな
成　美

Kagami

Yuku-haru wo
Kagami ni uramu
Hitori kana

The Mirror

Looking in the mirror, alone,
Ah! I grieve for departing Spring.
Seibi

This describes the pensive mood of a young unmarried woman alone in her chamber.

The Spring is departing. The young woman looks in the mirror, and grieves that she is growing older and is still unmarried.

[596]

名　月

陰に居て 月に座しきを ゆづりけり
成　美

Meigetsu

Kage ni ite
Tsuki ni zashiki wo
Yuzuri keri

The Bright Moon

Sitting down in the shade, I gave
The guest-room to the bright full moon.
Seibi

道　彦（姓―鈴木）
文政元年歿　享年六十三
Michihiko (surname, Suzuki)
A native of Sendai; lived at Yedo; a physician; Shirao's pupil (1755–1818)

[597]

霞の朝ぼらけ

月雪の 外に霞の 朝ぼらけ
道　彦

Kasumi no Asaborake

Tsuki yuki no
Hoka ni kasumi no
Asaborake

A Hazy Daybreak

Ah! what a daybreak, combining
A haze besides a moon and snow!

Michihiko

葵　亭（姓一佐藤）
文政八年歿　享年五十七
Kitei (surname, Satō)
A merchant of Hida, Bungo
Province; Shirō's pupil (1768–
1825)

[598]

春　の　野

春の野の　氣色拾ひに　出たりけり

葵　亭

Haru no No

Haru no no no
Keshiki hiroi ni
Detari keri

The Spring Field

Ah! I have stepped out of the door
To "pick up" views of the Spring field.

Kitei

星 布 女（姓一榎本）
文化十一年歿　享年八十三
Seifu-Jo (surname, Enomoto)
A native of Hachi-ōji, Musashi
Province; Shirao's pupil (1731–
1814)

[599]

老　蝶

蝶老て　たましゐ菊に　あそぶ哉

星布女

Rōchō

Chō oite
Tamashii kiku ni
Asobu kana

The Old Butterfly

The butterfly having grown old,
Its soul plays in chrysanthemums.

Seifu-Jo

The old autumn butterfly is absorbed in admiration of chrysanthemums.

[600]

雨　の　蝶

閑なるや　臥所に入し　雨の蝶

星布女

Ame no Chō

Shizuka-naru ya
Fushido ni irishi
Ame no chō

A Butterfly Wet with Rain

How quiet! A butterfly wet with rain
Has fluttered into my bedroom.

Seifu-Jo

[601]

月　と　我

人いねて 中に物なし 月と我

星布女

Tsuki to Ware

Hito ine-te
Naka ni mono nashi
Tsuki to ware

The Moon and Myself

All other people have gone to sleep;
There's nothing between the moon and me.

Seifu-Jo

The poetess has sat up until all other people have retired, and quietly contemplates the bright moon to her heart's content.

She poses as a woman of refined taste.

古 友 尼 (姓一松本)
文化文政の頃の人
Koyū-Ni (surname, Matsumoto)
A native of Yedo; Songi the
First's pupil (dates uncertain)

[602]

春　　雨

雨もまた 春の願の ひとつかな

古友尼

Harusame

Ame mo mata
Haru no negai no
Hitotsu kana

The Spring Rain

Ah! rain is also one
Of my desires in Spring.

Koyū-Ni

The gentle and warm Spring rain is one of several desires felt by the poetess in Spring—a sentiment characteristic of a woman of delicate sensibility.

[603]

花　散　る

花ちりて 静になりぬ 人心

古友尼

Hana Chiru

Hana chirite
Shizuka ni narinu
Hito-gokoro

The Cherry Flowers Have Gone

The cherry-flowers having fallen,
Men's minds have become calm again.

Koyū-Ni

When the beautiful, frail and short-lived cherry-flowers bloomed, men felt buoyant and ill at ease; but now that the flowers have fallen, they have recovered their peace of mind.

[604]

歸　る　雁

うらやまし 夏なき國へ 歸る雁

古友尼

Kaeru Kari

Urayamashi
Natsu-naki kuni e
Kaeru kari

Wild Geese Fly Back

O, how I envy those wild geese
Flying back to summerless lands!

Koyū-Ni

[605]

鳰の海に舟あそびして

石山や 月とほたるを 右ひだり

古友尼

Nio-no-Umi ni Funa-asobi shite

Ishiyama ya
Tsuki to hotaru wo
Migi hidari

Boating on Lake Nio

At Ishiyama I viewed the moon
And fireflies right and left of me.

Koyū-Ni

"Lake Nio" is a poetical name for Lake Biwa, the largest and most beautiful lake in Japan.

"The Autumn Moon at Ishiyama" is one of the "Eight Views of Ōmi Province," and the Seta-gawa at Ishiyama is noted for fireflies.

[606]

月　と　雪

空晴て ひとつ色なり 月と雪

古友尼

Tsuki to Yuki

Sora hare te
Hitotsu iro nari
Tsuki to yuki

The Moon and Snow

The sky having cleared up,
The moon and snow are of one hue.

Koyū-Ni

素 月 尼 (姓一今泉)
文化元年歿 享年不明
Sogetsu-Ni (surname, Imaizumi)
A native of Miharu, Iwashiro Province; wife of Tsunemaru, a haijin; lived at Sawara, Shimōsa (died 1804)

[607]

嵯 峨 に て

ゆかしさや 落葉かぶりし 佛達

素月尼

Saga Nite

Yukashisa ya
Ochiba kaburishi
Hotoke tachi

At Saga

How lovely the Buddha images,
All veiled in fallen leaves!

Sogetsu-Ni

Saga is a beautiful quiet village near Kyōto noted for many Buddhist temples.

菊 舍 尼 (姓一田上)
文政九年歿 享年七十四
Kikusha-Ni (surname, Tagami)
A native of Chōfu, Nagato Province; Sankyō's pupil; made a pilgrimage through Japan (1752–1826)

[608]

富 士 お ろ し (吉原驛にて)

涼しさの くらべ物なし 富士おろし

菊舍尼

Fuji-Oroshi

(*Yoshiwara Eki Nite*)

Suzushisa no
Kurabe mono nashi
Fuji-oroshi

The Wind Blowing Down Mt. Fuji

(At Yoshiwara Station)

In coolness nothing can compare
With fresh winds come from Mt. Fuji.

Kikusha-Ni

[609]

春 の 雪

解て行く 物みな青し はるの雪

菊舍尼

Haru no Yuki

Tokete yuku
Mono mina aoshi
Haru no yuki

The Spring Snow

The thawing snow of Spring
Unveils everything green.

Kikusha-Ni

[610]

月 と 我

月と我 ばかり殘りぬ 橋涼み

菊舍尼

Tsuki to Ware

Tsuki to ware
Bakari nokorinu
Hashi-suzumi

The Moon and Myself

Enjoying the cool on the bridge,
I alone remained with the moon.

Kikusha-Ni

Enjoying the coolness with many people on the bridge, I remained until all of them went home, and then, alone, gazed at the bright moon in the refreshing breeze.

[611]

青 田

花紅葉 よりも青田の そよぎかな

菊舍尼

Aota

Hana-momiji
Yori mo aota no
Soyogi kana

The Green Rice-Fields

How much more beautiful the waving green rice-fields
Than the scarlet maple foliage!

Kikusha-Ni

いち女（伊勢一瀬の人）
Ichi-Jo (A native of Ichinose,
Ise Province; dates unknown)

[612]

雲　雀

東雲を こらへ兼ねたる 雲雀哉

いち女

Hibari

Shinonome wo
Kora-e kane taru
Hibari kana

The Skylark

Losing its patience to wait for the dawn,
The skylark at length has burst into song.

Ichi-Jo

直　女

Nao-Jo (dates unknown)

[613]

菫

摘むもをし つまぬもをしき 菫かな

直　女

Sumire

Tsumu mo oshi
Tsumanu mo oshiki
Sumire kana

Violets

I'm loath to pluck the violets
Or to leave them afield unplucked.

Nao-Jo

多 代 女 (姓一市原)
慶應元年歿　享年九十三

Tayo-Jo (surname, Ichihara)
A native of Sukaga, Iwashiro Province; Michihiko's and later Otsuni's pupil (1772–1865)

[614]

白　鷺

白鷺の 鳴かずば雪の 一丸げ

多代女

Shira-sagi

Shira-sagi no
Nakazuba yuki no
Hito-maroge

The White Heron

If it didn't cry, the white heron
Would look just like a lump of snow.

Tayo-Jo

[615]

櫻

花に來て 美しくなる 心哉

たつ女

Sakura

Hana ni kite
Utsukushiku naru
Kokoro kana

Cherry-Blossoms

Through gazing on the cherry bloom,
How beautiful my mind became!

Tatsu-Jo

(dates unknown)

翠 羽 女 (姓—三輪)
弘化三年歿 享年八十
Suiu-Jo (surname, Miwa)
A native of Akita; Gomei's niece (1766–1846)

[616]

蝶

春行くも 知らでや眠る 草の蝶

翠羽女

Chō

Haru yuku mo
Shira-de ya nemuru
Kusa no chō

The Butterfly

Unaware, it may be, of departing Spring,
The butterfly is sleeping on the grass.

Suiu-Jo

[617]

鯉

鯉飛んで 萍のはな 失にけり

つね女

Koi

Koi tonde
Ukigusa no hana
Use ni keri

The Carp

The carp having leapt up,
The duckweed blossoms have gone.

Tsune-Jo

(dates unknown)

梅　室（姓—櫻井）

嘉永五年歿　享年八十四

Baishitsu (surname, Sakurai)

A native of Kanazawa; served the Lord of Kaga Clan as connoisseur of swords; later resided in Kyōto as a *haijin* (1768–1852)

[618]

椿　落　つ

椿落ち 鶏鳴き椿 又落ちる

梅　室

Tsubaki Otsu

Tsubaki ochi
Tori naki tsubaki
Mata ochiru

Camellia Flowers Fall Down

Camellias dropped down, cocks crowed,
Again camellias dropped down.

Baishitsu

A quiet scene in a country garden.

[619]

蚊

蚊帳釣れば 蚊も面白し 月に飛ぶ

梅　室

Ka

Kaya tsure-ba
Ka mo omoshiroshi
Tsuki ni tobu

Mosquitoes

When the mosquito-net is put up,
The mosquitoes look lovely, flying about in the moonbeams.

Baishitsu

On a summer night the mosquito-net is put up in the moon-beams streaming through the open doors; and even the mosquitoes, flying in the moonbeams, look lovely.

None but a poet can consider mosquitoes lovely under whatever conditions they are.

[620]

富　士　山

春秋も とゞかぬ不二の たかねかな

梅　室

Fuji-san

Haru aki mo
Todokanu Fuji no
Takane kana

Mount Fuji

Neither Spring nor Autumn
Reaches the peak of Mount Fuji.

Baishitsu

Needless to say, Winter reigns on the peak of Mount Fuji all the year round. The summit is beyond the reach of Spring and Autumn. "Summer" is understood.

[621]

悼淡路素原

はかなしや 蟬さへ秋を 待つものを

梅　室

Awaji no Sogen wo Itamu

Haka-nashi ya
Semi sae aki wo
Matsu mono wo

On the Death of Sogen of Awaji Province

How short-lived! Even cicadas
Live on until autumn.

Baishitsu

Sogen was probably a young poet. He died before the autumn arrived.

* * * * *

蒼　虬（姓一成田）
天保十三年歿　享年八十三

Sōkyū (surname, Narita)
A samurai of Kanazawa Clan;
lived in Kyōto; Rankō's pupil
(1760–1843)

[622]

山　の　月

人に逢て 歸る氣出たり 山の月

蒼　虬

Yama no Tsuki

Hito ni ōte
Kaeru ki detari
Yama no tsuki

The Mountain Moon

I enjoyed the mountain moon till I met
People, when I was inclined to come home.

Sōkyū

[623]

行　秋

行秋や 雀の歩く 草の中

蒼　虬

Yuku Aki

Yuku-aki ya
Suzume no aruku
Kusa no naka

The Departing Autumn

The Autumn is now departing.
Sparrows are hopping in the grass.

Sōkyū

Sparrows which usually fly in the air or perch on branches are now hopping disconsolately in the grass.

A naturalistic and graphic description of the dreary atmosphere of late Autumn.

[624]

霰

野の末の 雲に音ある 霰かな

蒼　虬

Arare

No no sue no
Kumo ni oto aru
Arare kana

Hailstones

The cloud at the farthest end of the moor
Is making a noise! Nay, it is hailstones.

Sōkyū

A vivid description of the power of hailstones falling on a wide moor.

成 布 女（姓一久保田）
嘉永元年歿　享年六十五
Seifu-Jo (surname, Kubota)
A native of Shinano Province;
wife of Shunkō, a *haijin*; Issa's
pupil (1783–1848)

[625]

お さ な 子

おさな子や 花を見せても 口を明く

成布女

Osanago

Osanago ya
Hana wo misete mo
Kuchi wo aku

A Baby

Lo! the baby opens its mouth
Even when 'tis shown a flower.

Seifu-Jo

湖　月
Kogetsu
The chief priest of the Chōkōji
Temple at Ekashira, Ōmi Province (dates uncertain)

[626]

蟲 の 聲

蟲の聲 野路の暑さの さめにけり

湖 月

Mushi no Koe

Mushi no koe
Noji no atsusa no
Same ni keri

Insects' Songs

Ah! insects' songs have cooled
The heat of fields away from me.

Kogetsu

[627]

深 夜

露の音 聞く程に夜は 更けにけり

豐 陽

Shinya

Tsuyu no oto
Kiku hodo ni yo wa
Fuke ni keri

Advanced Night

The sound of dew is audible.
Ah! so far advanced is the night.

Hōyō
(dates unknown)

[628]

蟲 賣

蟲賣の 我にうき秋を きかせけり

琶 洲

Mushi-Uri

Mushi-uri no
Ware ni uki aki wo
Kikase keri

The Insect-Seller

Ah! the insect-seller makes me
Hear the melancholy autumn.

Hashū
(dates unknown)

In Tokyo and other great cities autumn insects, such as grasshoppers and crickets, kept in tiny artistic cages, are on sale at night stalls. Some of these insects utter melancholy notes which are often called by poets "the voices of dreary Autumn."

* * * * *

宗　專（姓一山本）
Sōsen (surname, Yamamoto)
A native of Kyōto; Sō-oku's
pupil (dates uncertain)

[629]

初　雪

初雪や　をがむ朝日を　忘れたり

宗　專

Hatsu-Yuki

Hatsu-yuki ya
Ogamu asahi wo
Wasuretari

The First Snow

What lovely first snow! I forgot
My prayer to the rising sun.

Sōsen

The poet was so much charmed by the beautiful first snow that he forgot to offer his morning prayer to the Sun Goddess.

鞍　風（姓一香月）
Ampū (surname, Kazuki)
A native of Nagasaki (dates
unknown)

[630]

雲　雀

聲ばかり　落て跡なき　雲雀哉

鞍　風

Hibari

Koe bakari
Ochite ato naki
Hibari kana

The Skylark

Its song has fallen to earth but
The skylark is invisible.

Ampū

[631]

花　の　夢

花の夢　聞たき蝶に　聲もなし

鈴　竿

Hana no Yume

Hana no yume
Kikitaki chō ni
Koe mo nashi

Dreams in Flowers

I would ask of their dreams in the flowers,
But ah! butterflies have no voice.

Reikan
(dates unknown)

Butterflies must have delightful dreams when they sleep in the heart of flowers. I would fain hear about them but, to my regret, the lovely insects have no voices.

* * * * *

It has no voice—the butterfly,
Whose dream of flow'rs I fain would learn.

Trans. by Basil Hall Chamberlain

良 寛 (姓—山本)
天保二年歿 享年七十五
Ryōkwan (surname, Yamamoto)
A Buddhist priest of Izumozaki, Echigo Province; famous for his eccentric acts (1756-1831)

[632]

窓 の 月

盗人に とりのこされたり 窓の月

良 寛

Mado no Tsuki

Nusubito ni
Tori nokosare tari
Mado no tsuki

The Moon of the Window

The moon at my window is left
Unstolen by the thief.

Ryōkwan

One night a thief broke into the poet's house and stole some property. The following morning, when his family were distressed over the burglary, he unconcernedly composed the above verse.

一 桃 (姓—山根)
Ittō (surname, Yamane)
A native of Wadatsu, Iwami Province (dates uncertain)

[633]

楓

風に來て 氷柱にさがる 楓かな

一 桃

Kaede

Kaze ni kite
Tsurara ni sagaru
Kaede kana

Scarlet Maple Leaves

Red maple leaves came with the wind
And hang down from the icicles.

Ittō

貝　　錦

Baikin (surname unknown)
A native of Fukuhara, Settsu
Province (dates uncertain)

[634]

名　　月

名月に　なにを急ぐぞ　帆掛船

貝　　錦

Meigetsu

Meigetsu ni
Nani wo isogu-zo
Hokake-bune

The Bright Moon

Why do you hurry, sailing ship,
When brightly shines the harvest moon?

Baikin

南　崕（姓ー田中）

Nangai (surname, Tanaka)
A native of Kawagoe, Musashi
Province (dates uncertain)

[635]

名　　月

世の中の　ものゝ影より　けふの月

南　　崕

Meigetsu

Yono naka no
Mono no kage yori
Kyō no tsuki

The Harvest Moon

To-night's moon has emerged
From the shades of all things on earth.

Nangai

周　　蛇

Shūda
A native of Fukuhara, Settsu
Province (surname and dates
unknown)

[636]

山　　家

柿賣れて　鳥も問はぬ　山家かな

周　　蛇

Yamaga

Kaki urete
Karasu mo towanu
Yamaga kana

A Mountain Hamlet

Now that the persimmons have all been sold,
Not even crows visit the mountain hamlet.

Shūda

[637]

若　鮎

若鮎や　花に追はるゝ　吉野川

金　馬

Waka Ayu

Waka ayu ya
Hana ni owaruru
Yoshino-gawa

Young River Trout

In the Yoshino, the young river trout
Are pursued by fallen cherry-flowers.

Kimba
(dates unknown)

[638]

冬　の　月

冴えながら　〆出されけり　冬の月

龍　池

Fuyu no Tsuki

Sae nagara
Shime dasa re keri
Fuyu no tsuki

The Winter Moon

Although so bright and clear,
The moon of winter is shut out.

Ryūchi
(surname and dates unknown)

[639]

菫

手にとれば　猶うつくしき　菫かな

孤　舟

Sumire

Te ni toreba
Nao utsukushiki
Sumire kana

The Violet

Taken in the hand,
Still prettier seems the violet!

Koshū
(surname and dates unknown)

[640]

稲 妻 と 城

稲妻や しばしば見ゆる 膳所の城

素 洗

Inazuma to Shiro

Inazuma ya
Shibashiba miyu-ru
Zeze no shiro

Lightning and a Castle

Lo! through flashes of the lightning,
Zese Castle appears again and again.

Sosen
(surname and dates unknown)

Zeze is now a large village on Lake Biwa but in olden days it was a thriving town with a beautiful castle.

What a thrilling sensation to have glimpses of the castle on the beautiful lake through weird lightning flashes!

A beautiful verse.

[641]

乞 食

乞食の 有し世語る 月見哉

胡 餅

Kotsujiki

Kotsujiki no
Arishi yo kataru
Tsukimi kana

Beggars

A moon-viewing party held by beggars!
One of them talked of his happier days.

Kohei
(surname and dates unknown)

乞食 has two pronunciations: *kotsujiki* and *kojiki*.

[642]

乞 食 と 花

朝なあさな 花を立のく 乞食哉

草 籬

Kojiki to Hana

Asa-na asa-na
Hana wo tachi-noku
Kojiki kana

Beggars and Cherry-Blossoms

Behold! every morning,
The beggars quit the cherry-bloom.

Sōri
(surname and dates unknown)

The crowds who viewed the cherry-blossoms in the daytime have dispersed, nocturnal visitors to the flowers are also gone, and the night is deepening. Then the beggars return from their begging and take shelter under the flowers. It is their privilege. But when day breaks they quit their beds under the flowers again to go begging, and make room, so to speak, for flower-gazers.

[643]

四　手　網

星影は すくひ殘すや 四手網

錦　車

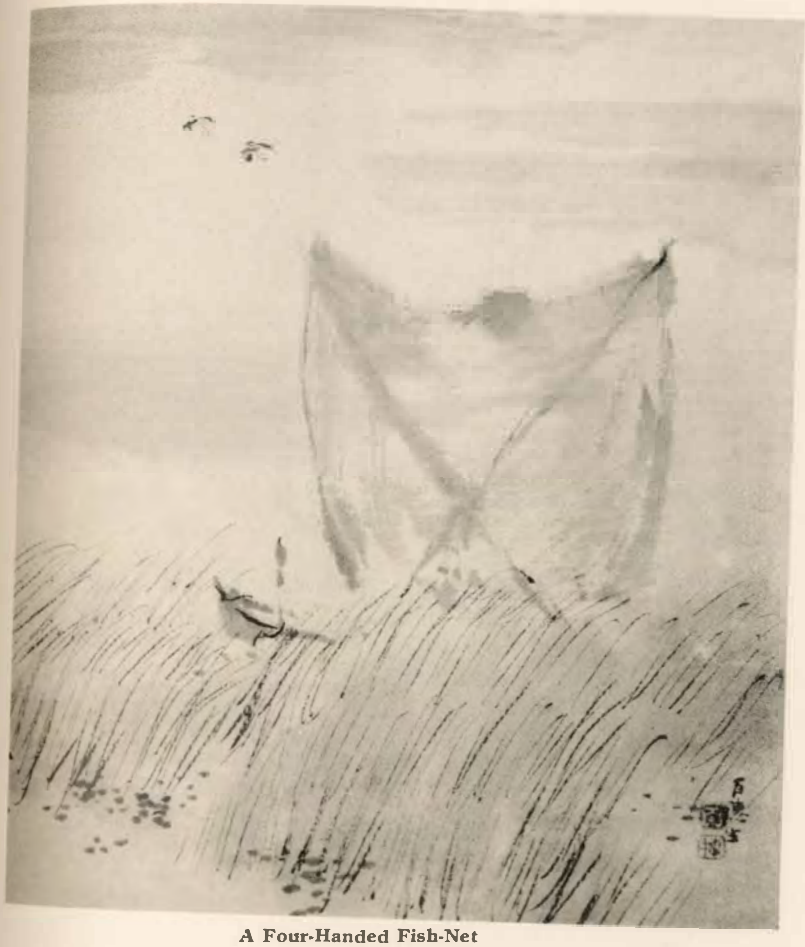
Yatsude-Ami

Hoshi-kage wa
Sukui nokosu ya
Yotsude-ami

The Four-Handed Fish-Net

The "four-handed fish-net" has failed
To scoop up the reflection of stars.

Kinsha
(surname and dates unknown)



A Four-Handed Fish-Net

By Hyakusui

[644]

けふの月

見失ふ ほどに明るし けふの月

青霞

Kyō no Tsuki

Miushinō
Hodo ni akarushi
Kyō no tsuki

The Harveet Moon

So brightly the harvest moon shines
That I have wellnigh lost sight of it.

Seika
(surname and dates unknown)

[645]

柳走る

帆あぐれば 岸の柳の はしりけり

若水（姓一日向）

Yanagi Hashiru

Ho agureba
Kishi no yanagi no
Hashiri keri

Willows Run

The sail hoisted, the willows
On the shore ran away.

Jakusui

(surname, Hinata; dates unknown)

[646]

胡　蝶

鳥さしの　竿の邪魔する　胡蝶哉

無名氏

Kochō

Tori-sashi no
Sao no jama suru
Kochō kana

The Butterfly

The butterfly is in the way
Of the bird-catcher's pole.

Anon.

* * * * *

The Shiki Period (From the middle of the 19th century to the beginning of the 20th century)

子　規（姓—正岡）
明治三十五年歿　享年三十六
Shiki (surname, Masaoka)
A native of Matsuyama, Iyo Province; son of a samurai of Matsuyama Clan; lived at Tokyo (1866–1902)

[647]

渡　し　舟

春雨や　傘高低に　渡し舟

子　規

Watashi-Bune

Harusame ya
Kasa takabiku ni
Watashi-bune

A Ferry-Boat

A ferry-boat rows in spring rain,
Umbrellas high and low aboard.

Shiki

Aboard a ferry-boat rowing in the gentle spring rain there are several passengers, carrying open umbrellas—Japanese paper umbrellas—, some of whom are standing and others sitting down.

A charming scene, suggesting a colour-print by Hiroshige.

[648]

最　上　川

すんすんと 夏を流すや 最上川

子　規

Mogami-Gawa

Zunzun to
Natsu wo nagasu ya
Mogami-gawa

The Mogami River

How fast the Mogami River
Washes away the hot summer!

Shiki

The Mogami-gawa, which flows through the northeast of Uzen Province, is one of the three swiftest rivers in Japan. It is also very wide and long. When one looks at its current one feels cool and refreshed and ready to forget the summer heat. "Washes away the summer" is a powerful expression worthy of a master hand.

[649]

美　人　の　墓

夏草や 嵯峨に美人の 墓多し

子　規

Bijin no Haka

Natsu-gusa ya
Saga ni bijin no
Haka ōshi

The Graves of Beauties

Lo, here in Saga midst summer weeds
Are the graves of many beautiful women.

Shiki

Saga is a quiet village near Kyōto, where there are the graves of many celebrated beauties such as Hotoke-Gozen and Kogō.

The graves of those beauties who flourished in the Heian Period are moss-covered and almost buried in the summer grass.

[650]

若　　葉

三千の 兵たてこもる 若葉哉

子　規

Wakaba

Sanzen no
Hei tate-komoru
Wakaba kana

The Young Foliage

Behold! three thousand warriors
Shut themselves up in the young leaves.

Shiki

The fact is that the warriors shut themselves up in a castle; but the green young foliage in the castle is so luxuriant that it attracts the eye more than the castle itself. Therefore the poet says "Shut themselves up in the young leaves."

A beautiful verse.

[651]

雷 晴 れ る

雷晴れて 一樹の夕日 蟬の聲

子 規

Rai Hareru

Rai harete
Ichiju no yūhi
Semi no koe

The Thunder Has Ceased

The thunder having ceased, the setting sun
Shines on a tree in which sicadas cry.

Shiki

A delightfully refreshing scene.

[652]

翡 翠

翡翠や 水澄んで池の 魚深し

子 規

Kawasemi

Kawasemi ya
Mizu sunde ike no
Uwo fukashi

The Kingfisher

A kingfisher is gazing at the pond;
And fishes swim deep in its clear water.

Shiki

[653]

星 の 名

星の名を よく知る人や 門涼

子 規

Hoshi no Na

Hoshi no na wo
Yoku shiru hito ya
Kado-suzumi

The Names of Stars

Several men cooled themselves at the gate;
And one of them could tell the stars' names well.

Shiki

On a summer evening several people enjoyed the cool on benches at the gate, and one of them pointed at the stars and told their names, to the admiration of the others.

[654]

鯉

夕立に うたるゝ鯉の あたまかな

子 規

Koi

Yūdachi ni
Utaruru koi no
Atama kana

The Carp

A summer shower is falling;
It beats on the heads of the carp.

Shiki

A summer shower has come and the carp which were in the depths of the pond have floated up and put their heads out of the water for the shower.

A refreshing scene.

[655]

揚 雲 雀

雲を踏み 霞を吸ふや 揚雲雀

子 規

Age-hibari

Kumo wo fumi
Kasumi wo suuya
Age-hibari

Soaring Skylarks

How they soar, treading on the clouds,
Inhaling the haze—the skylarks!

Shiki

A delightful exaggeration.

[656]

遣 羽 子

遣羽子に まけし美人の 怒かな

子 規

Yari-Hago

Yari-hago ni
Makeshi bijin no
Ikari kana

Battledore and Shuttlecock

Behold! the beautiful girl is angry,
Beaten at battledore and shuttlecock.

Shiki

Battledore and shuttlecock is played on the New Year's holidays by young people, particularly by finely-dressed young girls. A Japanese bottledore is an artistic one with the face of some popular actor in his favourite rôle painted on it. Those beaten in the sport have their faces smeared, white or black. This game greatly contributes to the gaiety and merriment of the New Year's holidays.

[657]

牡　丹

楊貴妃の 寢起き顔なる 牡丹かな

子　規

Botan

Yōki-hi no
Neoki gao naru
Botan kana

The Peony

How beautiful the peony —
As Yang Kuei Fei's face fresh from sleep!

Shiki

Yang Kuei Fei was mistress of the Emperor Gensō of China, and the most beautiful Chinese woman that has ever lived. She may well be called the "Cleopatra of China."

[658]

蜩

蜩は 鳴けど聾の 老爺かな

子　規

Higurashi

Higurashi wa
Nake do tsumbo no
Oyaji kana

"Evening-Cicadas"

"Evening-cicadas" are singing;
But ah! my old daddy is deaf.

Shiki

The *higurashi* or "evening-cicada," unlike common noisy cicadas, cries in the evening in a sweet, cool voice. Its notes are appreciated by poets.

[659]

ひ　で　り

海賊の 村に水くむ ひでり哉

子　規

Hideri

Kaizoku no
Mura ni mizu kumu
Hideri kana

A Drought

What a drought! Ashore went pirates
And drew water in the village.

Shiki

A drought had continued for many days. One night some pirates stealthily went ashore and, drawing water from an old well situated a long way from the farmers' huts, went back to their ship.

[660]

須磨の古跡

撫子に 蝶々白し 誰の魂

子　規

Suma no Koseki

Nadeshiko ni
Chōchō shiroshi
Tare no tama

The Old Battlefield of Suma

A white butterfly flits about the pinks;
I wonder whose spirit it is!

Shiki

Suma in Harima Province is a beautiful pine-clad village washed by the gentle wavelets of the Inland Sea. Seven centuries ago a decisive battle was fought there between the Taira and the Minamoto families, which resulted in a crushing defeat of the former family. Among many victims of the Taira family, Lord Atsumori figures prominent. An extremely handsome and accomplished young nobleman of sixteen summers, Atsumori encountered Kumagai, a brave warrior of the hostile army. Struck with his beauty and pitying him for the sake of his own son of about the same age, Kumagai would have spared his life; but being unfortunately detected in his hesitation by a ruthless comrade, he killed the blooming youth against his own will. This episode is so famous that at the mention of the name of Suma everyone at once remembers the ill-starred, handsome Atsumori.

The poet suggests that the beautiful white butterfly may be the spirit of Lord Atsumori who "vanished as dew" on the seashore of Suma.

[661]

猫の戀

おそろしや 石垣崩す 猫の戀

子　規

Neko no Koi

Osoroshi ya
Ishigaki kuzusu
Neko no koi

Cats' Love

How terrible! Cats' love-making
Has damaged the stone-fence.

Shiki

[662]

櫻花と掏兒

花に來て 錢掏られけり 田舍人

子　規

Ōkwa to Suri

Hana ni kite
Zeni surare keri
Inaka bito

Cherry-Blossoms and a Pickpocket

Come to see the cherry-blossoms,
A rustic had his pocket picked.

Shiki

A countryman came up to Tokyo to see the cherry-blossoms of Ueno or Asukayama, and while he was gazing at the flowers open-mouthed, a cutpurse picked his pocket.

[663]

蕣

蕣や 繪にかくうちに 萎れけり

子　規

Asagao

Asagao ya
E ni kaku uchi ni
Shiore keri

The Morning-Glory

See, the morning-glories faded
While I drew a picture of them.

Shiki

It is an interesting coincidence that Haritsu, a pupil of Bashō (1663–1748), wrote the following verse which is exactly the same in meaning as the above verse:—

Asagao wa
E ni utsusu mani
Shiore keri

[664]

日　永

舟と岸と 話してゐる 日永かな

子　規

Hinaga

Fune to kishi to
Hanashi shite iru
Hinaga kana

The Long Spring Day

What a long day!
The boat is talking with the shore.

Shiki

"The boat is talking with the shore" means that the boatman, as he rows down the river slowly, is conversing with the peasant on the shore.

The *hinaga* or "the long day" means "the long spring day." It is true that the midsummer days are the longest in the year; but *haijin* call the days of late spring "the long days" because in late spring the days begin to become long and men feel the change perceptibly.

[665]

籠 の 鶉

暑き夜を 籠の鶉の 眠らざる

子　規

Kago no Uzura

Atsuki yo wo
Kago no uzura no
Nemura-zaru

The Caged Quails

Lo! through the sultry night
The caged quails did not sleep.

Shiki

[666]

野 分 と 電 柱

電信の 柱を倒す 野分哉

子　規

Nowaki to Denchū

Denshin no
Hashira wo taosu
Nowaki kana

Telegraph-Poles in an Autumn Storm

How fiercely the autumn storm rages,
Blowing down the telegraph-poles!

Shiki

[667]

蕣 の 花

きのふ活けて 今日蕣の 花もなし

子　規

Asagao no Hana

Kinō ikete
Kyō asagao no
Hana mo nashi

Morning-Glories

The morning-glories are no more,
Which only yesterday I did arrange!

Shiki

[668]

赤 き 菊

黄菊白菊 一もとは赤も あらまほし

子　規

Akaki Kiku

Kigiku shiragiku
Hito moto wa aka mo
Arama hoshi

A Red Chrysanthemum

Yellow and white chrysanthemums;
Would that there were a red-hued one!

Shiki

[669]

月　見

舟に橋に　物干に皆　月見哉

子　規

Tsukimi

Fune ni hashi ni
Mono-hoshi ni mina
Tsukimi kana

Moon-Viewing

On boats, on bridges, on drying-stands,
All people are viewing the moon.

Shiki

[670]

晝中の雲雀

晝中や　雲にとまりて　鳴く雲雀

子　規

Hiru-naka no Hibari

Hiru-naka ya
Kumo ni tomari te
Naku hibari

Midday Skylraks

Hark! the larks are singing
Perched on clouds at midday.

Shiki

[671]

遣羽子

遣羽子に　去年の娘　見えぬかな

子　規

Yarihago

Yarihago ni
Kyonen no musume
Mienu kana

Battledore and Shuttlecock

Ah! at the game of battledore
No last year's girls are seen.

Shiki

The poet expects to see, at the game of battledore played in his neighbourhood, some pretty girls who played in the last New Year's holidays, but, to his disappointment, none of them are to be seen. Probably they have married and gone away.

[672]

新年の御慶

梅提げて　新年の御慶　申しけり

子　規

Shinnen no Gyokei

Ume sagete
Shinnen no gyokei
Mōshi keri

The New Year's Compliments

A branch of plum-blossoms in hand,
I spoke the New Year's compliments.

Shiki

The poet poses as a man of taste.

[673]

生れてすぐ子を失ひたる人に

月ならば　二日の月と　あきらめよ

子　規

Umarete Sugu Ko wo Ushinai taru Hito ni

Tsuki naraba
Futsuka no tsuki to
Akirame yo

To the Father of a Baby which Died Immediately after Birth

If a moon, only a two-days' moon —
Think thus of your child, and be resigned.

Shiki

[674]

春日

大佛の　膝に雲おく　春日哉

子　規

Harubi

Daibutsu no
Hiza ni kumo oku
Harubi kana

The Spring Day

How warm a spring day! Clouds are laid
On the lap of the Great Buddha.

Shiki

[675]

大　凧

大凧に 近よる鳶も なかりけり

子　規

Ō-Dako

Ō-dako ni
Chikayoru tobi mo
Nakari keri

A Great Toy-Kite

Not a kite dares to approach
The soaring great toy-kite.

Shiki

[676]

老　鶯

鶯は 婆々となりぬ 時鳥

子　規

Rō-Ō

Uguisu wa
Babaa to narinu
Hototogisu

The Old Nightingale

Alas! the nightingale has grown a hag,
And now the cuckoo is calling sweetly.

Shiki

Is the following verse by Ippyō (1769–1840) a coincidence?

Uguisu wa
Oyaji ni narinu
Hototogisu

Alas! the nightingale has grown an old man,
And now the cuckoo is singing sweetly.

[677]

孔　雀

春風に 尾をひろげたる 孔雀哉

子　規

Kujaku

Haru-kaze ni
O wo hirogetaru
Kujaku kana

The Peacock

Behold! in the spring breeze
The peacock spreads its tail.

Shiki

A delightful spring scene.

[678]

死にかけたる蟬

死にかけて 尙やかましき 秋の蟬

子　規

Shini-kaketaru Semi

Shini-kakete
Nao yakamashiki
Aki no semi

Dying Cicadas

Dying, yet how noisy —
The autumn cicadas!

Shiki

[679]

薊

紫の 花に刺ある 薊かな

子　規

Azami

Murasaki no
Hana ni toge aru
Azami kana

The Thistle

Ah! the thistle has sharp prickles
With its pretty purple flowers.

Shiki

[680]

夏の月

甲板に 寢る人多し 夏の月

子　規

Natsu no Tsuki

Kampan ni
Neru hito ōshi
Natsu no tsuki

The Summer Moon

Enjoying the bright summer moon
Many men lay down on the deck!

Shiki

[681]

見知り顔

避暑の地に 行逢ふ人や 見知り顔

子　規

Mishiri-Gao

Hisho no chi ni
Yuki ō hito ya
Mishiri-gawo

Familiar Faces

In a summer resort all people
One meets are familiar faces.

Shiki

In a summer resort people soon become friendly with one another and so those one meets on the road are one's acquaintances.

[682]

夏　川

夏川や　橋はあれども馬　水をゆく

子　規

Natsu-Gawa

Natsu-gawa ya
Hashi wa aredomo uma
Mizu wo yuku

The Summer River

The summer river has a bridge;
But horses through the water wade.

Shiki

[683]

冬　の　山

狼に　逢はで越えけり　冬の山

子　規

Fuyu no Yama

Ōkami ni
Awa de koe keri
Fuyu no yama

The Winter Mountain

We have crossed the winter mountain
Without coming across a wolf.

Shiki

The second line suggests the dreary sight of the winter mountain.

[684]

カナリヤ逃ぐる

カナリヤは　逃げて春の日　暮れにけり

子　規

Kanariya Niguru

Kanariya wa
Nigete haru no hi
Kure ni keri

The Canary has Flown Away

My canary having flown away,
The spring day has come to a close.

Shiki

[685]

春の夜

春の夜を 尺八吹いて 通りけり

子 規

Haru no Yo

Haru no yo wo
Shakuhachi fuite
Tōri keri

The Spring Night

One spring night, a man passed,
Playing upon the flute.

Shiki

[686]

大佛の雪

大佛の 片肌の雪 解けにけり

子 規

Daibutsu no Yuki

Daibutsu no
Kata hada no yuki
Toke ni keri

The Snow on Great Buddha

The snow on one shoulder
of Great Buddha has thawed!

Shiki

[687]

千秋寺にて

畫をかきし 僧今あらず 寺の秋

子 規

Senshūji Nite

E wo kakishi
Sō ima arazu
Tera no aki

At the Senshūji Temple

The priest who painted is no more:
Now is the temple's autumn tide.

Shiki

The poet is full of profound emotion.

[688]

須磨の關所の跡にて

瓜茄子 どこを關所の 名殘とも

子 規

Suma no Sekisho no Ato Nite

Uri nasubi
Doko wo sekisho no
Nagori tomo

At the Ruins of the Suma Barrier

All round grow melons and egg-plants;
Ah! no trace of the Barrier!

Shiki

[689]

夏の月

うさくさを うしろに捨てゝ 夏の月

子 規

Natsu no Tsuki

Usakusa wo
Ushiro ni sutete
Natsu no tsuki

The Summer Moon

Casting all my cares behind me,
I gazed at the summer moon.

Shiki

[690]

敦盛の塚

敦盛の 塚に櫻も なかりけり

子 規

Atsumori no Tsuka

Atsumori no
Tsuka ni sakura mo
Nakari keri

Atsumori's Tomb

Ah! there were found no cherry-trees
At the tomb of Atsumori.

Shiki

The poet expected to find some beautiful flowers at the tomb of Lord Atsumori who, at the blooming age of sixteen, perished by the hand of a brave warrior of the hostile army, like frail cherry-blossoms scattered by a merciless tempest; but, to his disappointment, not a single cherry-tree was to be seen.

[691]

眞帆片帆

涼しさや 淡路をめぐる 眞帆片帆

子 規

Ma-ho Kata-ho

Suzushisa ya
Awaji wo meguru
Ma-ho kata-ho

Full and Reefed Sails

What a cool sight! Round Awaji Island
Are drifting sails, both full and reefed.

Shiki

[692]

蜘 の 巣

蜘の巣に 胡蝶のからの あはれなり

子 規

Kumo-no-Su

Kumo-no-su ni
Kōcho no kara no
Aware nari

A Spider's Web

What a sad sight!—dead butterflies
Hanging upon a spider's web.

Shiki

[693]

春 霞

かへり見れば 行きあひし人 霞みけり

子 規

Haru-Gasumi

Kaeri-mireba
Yuki-aishi hito
Kasumi keri

Spring Mist

I looked back but he was veiled in the mist —
The man whom I had passed just now.

Shiki

A charming spring scene.

[694]

霞 の 外 の 海

漕ぎぬけて 霞の外の 海廣し

子 規

Kasumi no Soto no Umi

Kogi-nukete
Kasumi no soto no
Umi hiroshi

The Sea Beyond the Haze

We rowed out of the haze;
How broad the sea beyond!

Shiki

[695]

燕

燕や 太平洋へ のして行く

子　規

Tsubakuro

Tsubakuro ya
Taiheiyō e
Noshite yuku

Swallows

The swallows have darted bravely
Towards the Pacific Ocean.

Shiki

燕 is pronounced either *tsubame* or *tsubakuro* and sometimes *tsubakurame*.

[696]

花　鉢

忘れ居りし 鉢に花咲く 春日かな

子　規

Hana-Bachi

Wasure orishi
Hachi ni hana saku
Harubi kana

A Flower-Pot

A warm spring day! Flowers have bloomed
In a forgotten pot.

Shiki

[697]

海　の　月

涼しさの 果てより出たり 海の月

子　規

Umi no Tsuki

Suzushisa no
Hate yori detari
Umi no tsuki

The Moon of the Sea

From the farthest bounds of the cool
Has emerged the moon of the sea.

Shiki

[698]

芥 子 の 花

開いても 開いても散る けしの花

子 規

Keshi no Hana

Hiraite mo
Hiraite mo chiru
Keshi no hana

Poppy Flowers

The poppy flowers bloom and bloom
And yet immediately fall.

Shiki

[699]

牡 丹

薄色の 牡丹久しく 保ちけり

子 規

Botan

Usuiro no
Botan hisashiku
Tamochi keri

Peonies

Light-coloured peonies
Keep fresh ever so long.

Shiki

[700]

春 の あ け ぼ の

旅なれば 春なれば此 朝ぼらけ

子 規

Haru no Akebono

Tabi nareba
Haru nareba kono
Asaborake

Spring Daybreak

Thanks to travelling, thanks to Spring,
This beautiful dawn!

Shiki

[701]

夜 櫻

工夫して 花にランプを 吊し鳧

子 規

Yozakura

Kufū shite
Hana ni rampu wo
Tsurushi keri

Cherry-Blossoms at Night

What pains I took to hang a lamp
Upon the branch of cherry-bloom!

Shiki

[702]

競　馬

競べ馬 おくれし一騎 あはれなり

子　規

Keiba

Kurabe-uma
Okureshi ikki
Aware nari

The Horse Race

To be pitied indeed—
The rider left far behind in the race!

Shiki

競馬 is pronounced either *keiba* or *kurabe-uma* (an ancient pronunciation).

[703]

春　の　川

一桶の 藍流しけり 春の川

子　規

Haru no Kawa

Hito oke no
Ai nagashi keri
Haru no kawa

The River in Spring

A pail of indigo flowing—
It is the river in spring.

Shiki

[704]

花　火

人かへる 花火のあとの 暗さかな

子　規

Hanabi

Hito kaeru
Hanabi no ato no
Kurasa kana

Fireworks

The spectators have departed.
What darkness after the fireworks!

Shiki

[705]

松山にて京に上る人を送る

故郷の 淋しき秋を 忘るゝな

子　規

Matsuyama nite Kyō ni Noboru Hito wo Okuru

Furusato no
Sabishiki aki wo
Wasururu na

To a Friend Departing for Kyō from Matsuyama

Don't forget the lonesome autumn
Of your native place, dear friend.

Shiki

[706]

戀　猫

兩方で 睨みあひけり 猫の戀

子　規

Koi-Neko

Ryōhō de
Nirami-ai keri
Neko no koi

Amorous Cats

Behold the amorous cats.
They glare at each other.

Shiki

[707]

繪　踏

牡丹咲く 淨土の寺の 繪踏かな

子　規

Ebumi

Botan saku
Jōdo no tera no
Ebumi kana

Trampling on a Picture

The trampling on a picture of Christ
At the Buddhist temple, where peonies are in bloom.

Shiki

During most of the Tokugawa Period Christianity was prohibited; and in some districts of Kyūshū, every year in springtime, the authorities made all the people, young and old, trample on a picture of Christ, to test whether they were Christians or not. Those who refused to trample on the picture were executed at once.

[708]

敵　陣

天の川 敵陣下に 見ゆるかな

子　規

Tekijin

Ama-no-gawa
Tekijin shita ni
Miyuru kana

The Hostile Camp

The Milky Way gleams far above;
The hostile camp is seen below.

Shiki

Imagine a castle on a hilltop besieged by a hostile army. A powerful verse.

[709]

三　國　誌

長き夜や 孔明死する 三國誌

子　規

Sangokushi

Nagaki-yo ya
Kōmei shisuru
Sangokushi

The "Annals of the Three Empires"

I read the "Annals of the Three Empires,"
One long autumn night, to where Kúng Ming dies.

Shiki

The "Annals of the Three Empires" is a famons history of the Three Chinese Empires which rivalled one another three centuries before Christ.

Kúng Ming was the prime minister and generalissimo of Shu, the most powerful of the empires. Shu rose through his efforts and fell with his death. The chief interest of the "Annals" lies in Kúng Ming's career.

One long Autumn night the poet read the "Annals." He read and read to where Kúng Ming dies, i.e. almost to the close of the history.

[710]

盗　人

盗人を 柱に縛す 夜寒かな

子　規

Nusubito

Nusubito wo
Hashira ni baku-su
Yosamu kana

A Thief

We have tied the thief to a post.
Ah! what a chilly night!

Shiki

One chilly autumn night the poet and his family have caught a thief and tied him to a post. The excitement has kept them rather warm. But now that the thief is secured they feel relieved and perceive the night chill.

[711]

教　會

牧師一人 信者四五人の 夜寒かな

子　規

Kyōkai

Bokushi hitori
Shinja shigo-nin no
Yosamu kana

A Church

A chilly night. A pastor
And four or five believers.

Shiki

[712]

渡　し　守

聾なり 秋の夕の 渡し守

子　規

Watashi-Mori

Tsumbo nari
Aki no yūbe no
Watashi-mori

A Ferryman

It is an autumn evening.
Alas! the ferryman is deaf.

Shiki

On an autumn evening the poet comes to a ferry. The ferry-boat is away on the opposite shore. He calls in vain to the ferryman, who is deaf and does not respond.

[713]

銃　の　音

鹿笛の やみけりやがて 銃の音

子　規

Tsutsu no Oto

Shika-bue no
Yami keri yagate
Tsutsu no oto

The Report of a Gun

The dear-whistle died away.
Anon the report of a gun.

Shiki

The poet who heard a deer whistle for a while is startled at the report of a gun. Oh, melancholy fate of the beautiful creature!

[714]

蟷　螂

蟷螂の　すぐに鎌ふる　卑怯かな

子　規

Kamakiri

Kamakiri no
Suguni kama furu
Hikyō kana

The Mantis

How cowardly the mantis is!
It holds up its " sickle " at once.

Shiki

[715]

西　瓜

薄月夜　西瓜を盜む　心あり

子　規

Suikwa

Usu-zuki-yo
Suikwa wo nusumu
Kokoro ari

A Water-Melon

The moon is dim. I have a good mind
To steal a water-melon.

Shiki

It is a dim moonlight night. The poet is walking through a field. None else is to be seen all round. He is almost inclined to steal one of the black round water-melons lying on the ground.

[716]

蘭　の　價

人賤しく　蘭の價を　論じけり

子　規

Ran no Atai

Hito iyashiku
Ran no atai wo
Ronji keri

The Price of the Orchids

What sordid men! They discuss
The prices of the orchids!

Shiki

How materialistic they are!—discussing the prices of the orchids, which are the noblest of plants and are called the "Gentlemen among the Flowers."

[717]

鴛　　鴦

古池の 鴛鴦に雪降る 夕かな

子　規

Oshidori

Furu-ike no
Oshi ni yuki furu
Yūbe kana

Mandarin Ducks

'Tis evening. Snowflakes are fluttering down
On mandarin ducks in an old pond.

Shiki

鴛鴦 is pronounced either *oshidori* or *oshi.*

鳴　雪（姓一內藤）
大正十五年歿　享年七十九
Meisetsu (surname, Naitō)
The son of a samurai of Matsuyama Clan; a Chinese scholar; Shiki's pupil (1847-1926)

[718]

花　　輪

蝶々の 慕ふ花輪や 棺の上

鳴　雪

Hanawa

Chōchō no
Shitō hanawa ya
Kwan no ue

Wreaths

The wreaths attracting butterflies —
Alas!—they are on a coffin.

Meisetsu

[719]

椋　　鳥

椋鳥の 大空渡る 羽音かな

鳴　雪

Mukudori

Mukudori no
Ōzora wataru
Haoto kana

Starlings

Listen, the sound of the wings
Of starlings crossing the wide sky.

Meisetsu

[720]

紅　葉

京人や　紅葉かざして　戻り汽車

鳴　雪

Momiji

Kyō-bito ya
Momiji kazashite
Modori-gisha

Maple Leaves

The city folk in the homeward train
Carry in hand red maple leaves.

Meisetsu

[721]

虹

窓あけて　僧に見せけり　秋の虹

鳴　雪

Niji

Mado akete
Sō ni mise keri
Aki no niji

A Rainbow

Opening the window, I let
The bonze see an autumn rainbow.

Meisetsu

It is an interesting question whether this verse is a suggestion of the transiency of life.

At any rate, it is highly appropriate to show a rainbow, which may well be considered a symbol of the transiency of life, to a Buddhist priest who often preaches that life is fleeting as the morning dew.

[722]

秋　の　暮

我が描きし　繪に泣く人や　秋の暮

鳴　雪

Aki no Kure

Waga kaki-shi
E ni naku hito ya
Aki no kure

An Autumn Evening

An autumn evening. Some one wept,
Seeing a picture drawn by me.

Meisetsu

[723]

川

川中の 飛石わたる 涼さよ

鳴　雪

Kawa

Kawa naka no
Tobi-ishi wataru
Suzushisa yo

The Stream

How cool 'twas to walk on
Stepping-stones in the stream!

Meisetsu

[724]

木　枯

木枯や 空にころがる 月一つ

鳴　雪

Kogarashi

Kogarashi ya
Sora ni korogaru
Tsuki hitotsu

The Winter Gale

The winter gale howling,
One moon rolls in the sky.

Meisetsu

[725]

女　と　僧

女一人 僧一人雪の 渡しかな

鳴　雪

Onna to Sō

Onna hitori
Sō hitori yuki no
Watashi kana

A Woman and a Priest

None but a woman and a Buddhist priest
Aboard the ferryboat, rowed in the falling snow.

Meisetsu

A beautiful sketch, fitting for a colour print.

[726]

野　の　梅

野の梅や 折らんとすれば 牛の聲

鳴　雪

No no Ume

No no ume ya
Oran to sureba
Ushi no koe

A Plum-Tree in the Field

When I was about to break off
A plum-branch in the field, a cow lowed.
Meisetsu

When the poet was about to steal a plum-branch, a cow lowed to his fright and shame.

[727]

凧

此春は 凧飛ばしたる 人もなし
鳴 雪

Tako

Kono haru wa
Tako tobashi taru
Hito mo nashi

A Kite

Alas! this spring, he is no more,
Who used to fly his kite.
Meisetsu

Little boys fly kites in January, when the wind often blows.

[728]

梅 の 影

夕月や 納屋も廐も 梅の影
鳴 雪

Ume no Kage

Yū-zuki ya
Naya mo umaya mo
Ume no kage

The Shade of Plum-Blossoms

The evening moon shining, the plum-blossoms
Cast their shadows on the barn and stable.
Meisetsu

The shadows of beautiful white plum-blossoms cast on the barn and stable bathed in the bright moonbeams make a fair picture.

[729]

野 分

我が聲の 吹きもどさるゝ 野分かな
鳴 雪

Nowaki

Waga koe no
Fuki modosaruru
Nowaki kana

The Autumn Tempest

O, what an autumn tempest!
My voice was blown back to me.

Meisetsu

[730]

旅僧の鉦

旅僧や 霞に消えて 鉦の聲

鳴雪

Tabi-Sō no Kane

Tabi-sō ya
Kasumi ni kie te
Kane no koe

The Travelling Priest's Bell

The travelling priest vanished in the mist,
But his tiny bell was still audible.

Meisetsu

[731]

鶉

土くれの 動くと見れば 鶉かな

鳴雪

Uzura

Tsuchi-kure no
Ugoku to mireba
Uzura kana

Quails

Clods of earth seemed to move;
Nay, they were quails.

Meisetsu

[732]

川怒り山笑ふ

木曾川は 怒り木曾山は 笑ふなり

鳴雪

Kawa Ikari Yama Warō

Kisogawa wa
Ikari Kisoyama wa
Warō nari

An Angry Stream and Smiling Mountains

The Kiso River is angry;
The Kiso Mountains are smiling.

Meisetsu

The Kiso-gawa ranks as one of the Three Great Rivers of Japan, the other two being the Tone-gawa and the Shinano-gawa; but the Kiso-gawa is incomparably the most beautiful. The Kiso-yama in Shinano Province are among the most beautiful mountains of Japan.

It is now late spring. The Kiso-gawa, swollen by abundant rainfall, runs in torrents, roaring angrily; and the Kiso Mountains are smiling, so to speak, being covered with green foliage and rose-red azaleas and other beautiful flowers.

[733]

夏　の　月

大濤や　米利堅かけて　夏の月

鳴　雪

Natsu no Tsuki

Ō-nami ya
Meriken kakete
Natsu no tsuki

The Summer Moon

On surges extending to America
How brightly the summer moon shines!

Meisetsu

雀　志（姓一齋藤）
明治四十一年歿　享年五十八
Jakushi (surname, Saitō)
A native of Tokyo; was in the service of the Mitsui Bank; Bainen's pupil (1850–1908)

[734]

戀　と　雪

戀といふ　曲者去りて　雪寒し

雀　志

Koi to Yuki

Koi to yū
Kusemono sarite
Yuki samushi

Love and Snow

That rogue called Love having left me,
How cold snow feels!

Jakushi

聽　秋（姓一上田）
昭和五年歿　享年七十八
Chōshū (surname, Ueda)
A native of Ōgaki, Mino Province (1852–1930)

[735]

水　の　月

碎けても　碎けてもあり　水の月

聽　秋

Mizu no Tsuki

Kudakete mo
Kudakete mo ari
Mizu no tsuki

The Moon ih the Water

The moon in water was broken and broken
But yet it was there again.

Chōshū

紅　葉（姓—尾崎）
明治三十六年歿　享年三十七
Kōyō (surname, Ozaki)
A native of Tokyo; better known as a novelist than a *haijin* (1866–1903)

[736]

牡　　丹

散るそばに　牡丹の魂の　迷ふ哉

紅　葉

Botan

Chiru soba ni
Botan no tama no
Mayō kana

Peonies

Ah! as soon as they fall down
Peonies' souls wander.

Kōyō

This verse, with its beautiful rhythm, is generally considered a masterpiece; but its meaning is an enigma to me.

[737]

歳　　旦

氣に喰はぬ　人も御慶に　御出かな

紅　葉

Saitan

Ki ni kuwanu
Hito mo gyokei ni
Oide kana

New Year's Day

The men I don't like come
To pay New Year's respects.

Kōyō

[738]

名　　月

名月に　まづい笛吹く　隣かな

紅　葉

Meigetsu

Meigetsu ni
Mazui fue fuku
Tonari kana

The Harvest Moon

The harvest moon shines bright!
My neighbour plays a flute poorly.

Kōyō

The harvest moon shines so brightly that my neighbour, though a clumsy performer, is impelled to try to play his flute.

[739]

春の日の巡禮

春の日の　巡禮蝶に　似たるかな

紅　葉

Haru no Hi no Junrei

Haru no hi no
Junrei chō ni
Nitaru kana

A Pilgrim of Spring

A female pilgrim of the spring —
How like a butterfly she looks!

Kōyō

Junrei are Buddhists who in spring make pilgrimages to the famous temples in different provinces; girl pilgrims are clad in charming attire and chant Buddhist hymns.

漱　石（姓一夏目）
大正五年歿　享年五十
Sōseki (surname, Natsume)
Better known as a novelist and
an English literature scholar
(1865–1915)

[**740**]

和歌の浦

涼しさや　蚊帳の中より　和歌の浦

漱　石

Waka-no-Ura

Suzushisa ya
Kaya no naka yori
Waka-no-Ura

The Bay of Waka-no-Ura

How cool! through the mosquito-net
I view Waka-no-ura Bay.

Sōseki

Waka-no-ura Bay in the south of Kii Province is a most beautiful spot, of which poets have never ceased to write since Japan had a literature.

One summer dawn the poet views the lovely bay through a white mosquito-net. The reader is filled with a sense of refreshment.

[741]

清 水

底の石 動いて見ゆる 清水かな

漱 石

Shimizu

Soko no ishi
Ugoite miyuru
Shimizu kana

Clear Water

What a crystal spring! The stones
At the bottom seem to move.

Sōseki

Clear water bubbles up from the bottom so that the motionless stones appear to be moving.

An excellent realistic description.

[742]

大塚夫人の死を悼む

ありたけの 菊なげいれよ 棺の中

漱 石

Ōtsuka Fujin no Shi wo Itamu

Ari-take no
Kiku nage-ire yo
Kan no naka

On the Death of Madame Ōtsuka

All the chrysanthemums you have —
Lay them in the coffin.

Sōseki

Madame Ōtsuka i.e. Mrs. Nao-ko Ōtsuka was the poet's intimate friend. This verse was sent to the bereaved family by the poet, who happened then to be lying ill. The chrysanthemum is an emblem of spotless chastity. *Ari-take no kiku* means either all the chrysanthemums that the bereaved family had in their garden, or all the chrysanthemums in the world.

A powerful verse embodying the poet's profound sorrow.

[743]

燕

風に乗つて 輕くのしゆく 燕かな

漱 石

Tsubame

Kaze ni notte
Karuku noshi-yuku
Tsubame kana

The Swallow

Lo! riding on the wind
The swallow goes sailing lightly.

Sōseki

A clever description of the flight of the swallow.

[744]

梅

ある程の　梅に名なきは　なかりけり

漱　石

Ume

Aru-hodo no
Ume ni na naki wa
Nakari keri

Plum-Trees

All the plum-trees in the garden —
None of them is without a name.

Sōseki

Beautiful plum-trees almost always have elegant names such as *Ō-shuku-Bai* (鶯宿梅) or "The Nightingales' Roost," and *Gwa-ryū-Bai* (臥龍梅) or "The Lying Dragon."

A clever description of a large garden full of beautiful plum-trees.

[745]

松山客中虚子に別れる

永き日や　欠伸うつして　別れ行く

漱　石

Matsuyama Kyakuchū Kyoshi ni Wakareru

Nagaki hi ya
Akubi utsushite
Wakare yuku

On Parting from Kyoshi during my Stay at Matsuyama

A long spring day!
With contagious yawns we parted.

Sōseki

[746]

椿

落ちざまに　虻を伏せたる　椿哉

漱　石

Tsubaki

Ochi-zama ni
Abu wo fuse-taru
Tsubaki kana

A Camellia Flower

A camellia flower dropped down,
Pinning a horsefly under it.

Sōseki

A minute observation. An interesting description of the dullness of a horsefly.

[747]

無　人　島

無人島の 天子にならば 涼しかろ

漱　石

Mujintō

Mujintō no
Tenshi ni naraba
Suzushi karo

Ah Uninhabited Island

How cool I should feel were I Emperor
Of an uninhabited island!

Sōseki

This verse is said to have been composed when a pessimistic view of life predominated in the poet's mood.

[748]

つ く つ く 法 師

鳴きたてゝ つくつく法師 死ぬる日ぞ

漱　石

Tsukutsuku-Bōshi

Naki-tatete
Tsukutsuku-bōshi
Shinuru hi zo

The Cicada

How hard the cicada cries,
The very day when it dies!

Sōseki

The *tsukutsuku-bōshi* is the smallest of cicadas, which cries at the end of autumn. It is so named after its note—an onomatopæic name. This kind of cicada is said to cry particularly loudly on the eve of death.

* * * * *

Priest-like the locusts sing,
The brief and transient is the day,
Like other earthly things.

Trans. by William N. Porter

[749]

出　代

出代の 花と答へて 跛なり

漱　石

Dekawari

Dekawari no
Hana to kotae te
Bikko nari

The New Maid

The new maid said, "My name is Flora, sir";
And alas! she is a cripple.

Sōseki

Humour and pathos combined.

In Old Japan servants were changed in February and August. The new servants of February were called *dekawari,* and those of August *nochi-no-dekawari.* Therefore the noun *dekawari* refers to the season of spring. *Haijin* continue to use the ancient name *dekawari* but it is not employed in ordinary conversation.

Hana or "Flower," which is one of the commonest female names, exactly corresponds to "Flora."

[750]

蜜 柑 畑

同化して 黄色にならう 蜜柑畑

漱 石

Mikan-Batake

Dōkwa shite
Kiiro ni narō
Mikan-bata

Orange Orchards

Orange orchards will yellow turn
Assimilated to the fruit.

Sōseki

蜜柑畑 is pronounced either *mikan-batake* or *mikan-bata.*

Bashō has a similar verse:—

山はみな 蜜柑の色の 黄になりて

Yama wa mina
Mikan no iro no
Ki ni nari te

The entire mountain has turned yellow,
Just like the colour of the oranges.

[751]

紅 葉

雲來り 雲去る瀧の 紅葉かな

漱 石

Momiji

Kumo kitari
Kumo saru taki no
Momiji kana

Maple Leaves

Clouds come and go over the maple leaves
Glowing bright at the waterfall.

Sōseki

[752]

君 逝 き て

君逝きて 浮世に花は なかりけり

漱 石

Kimi Yuki te

Kimi yuki te
Ukiyo ni hana wa
Nakari keri

Since Your Death

Since you passed away,
No flowers are left on earth.

Sōseki

"You," needless to say, refers to a beautiful woman who was an intimate friend of the poet.

[753]

風と木の葉

風に聞け いづれか先に ちる木の葉

漱石

Kaze to Ko-no-Ha

Kaze ni kike
Izure ka saki ni
Chiru ko-no-ha

The Wind and Leaves

Oh, leaves, ask the wind which of you
Will fall off earliest.

Sōseki

This verse was composed when the poet was on a sickbed. Men are likened to autumn leaves. They cannot tell which of them will die earliest.

Tōyōjō, a famous *haijin*, calls this verse "a perfect poem."

[754]

弔古白（若き俳人藤野古白自殺せり）

御死にたか 今少したら 蓮の花

漱石

Kohaku wo Tomurou

(Wakaki Haijin Fujino Kohaku Jisatsu Seri)

O-shini taka
Ima-sukoshi shitara
Hasu no hana

On the Death of Kohaku

(Fujino Kohaku, a Young Haijin, has Killed Himself)

Alas! you killed yourself, my friend?
The lotus flowers will soon bloom.

Sōseki

A Buddhist, it is believed, will be seated in paradise on a dais of beautiful lotus flowers. This verse is intended as consolation to the deceased.

[755]

野分

釣鐘の うなるばかりに 野分かな

漱石

Nowaki

Tsurigane no
Unaru bakari ni
Nowaki kana

The Autumn Storm

Hark! the autumn storm rages so firecely
That the temple bell well-nigh groans.

Sōseki

[756]

木　　枯

木枯や　海に夕日を　吹き落す

漱　石

Kogarashi

Kogarashi ya
Umi ni yūhi wo
Fuki otosu

The Winter Gale

The winter gale blew down
The evening sun into the sea.

Sōseki

An exaggeration, of course.

[757]

蟀

蟀よ　秋ぢや鳴かうが　鳴くまいが

漱　石

Kōrogi

Kōrogi yo
Aki ja nakō ga
Naku-mai ga

Crickets

Crickets, it is autumn,
Whether you chirp or not.

Sōseki

[758]

仁　　王

凩に　裸で御はす　仁王哉

漱　石

Ni-Ō

Kogarashi ni
Hadaka de owasu
Ni-ō kana

Gods Ni-Ō

Gods Ni-Ō stand naked,
Despite the winter gale.

Sōseki

Ni-ō, lit. "The Two [Dêva] Kings," i. e. the Dêva Kings Indra and Brahma, who keep guard at the outer gate of a Buddhist temple to scare away demons. The figures of the Ni-ō are of gigantic size and terrific appearance and almost entirely naked.

[759]

蝶

何事ぞ 手向けし花に 狂ふ蝶

漱 石

Chō

Nani-goto zo
Tamuke-shi hana ni
Kuruu chō

A Butterfly

What! a butterfly flits around
The flowers offered unto the spirit.

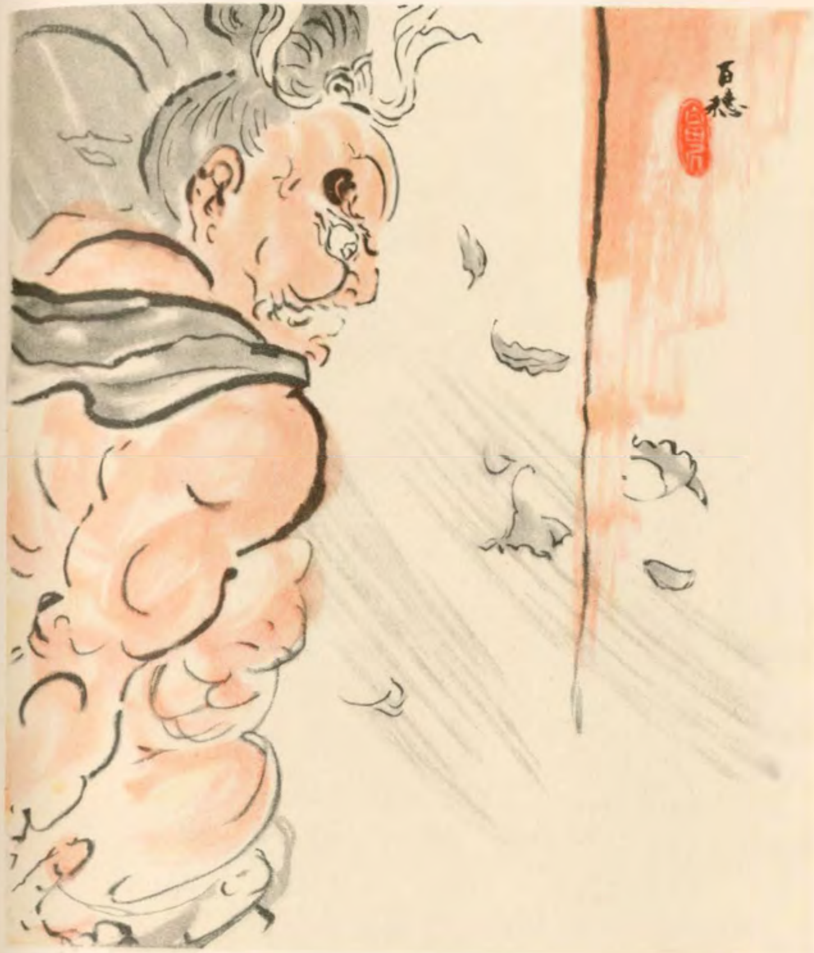
Sōseki

[760]

ほ と ゝ ぎ す

鳴くならば 満月になけ ほとゝぎす

漱 石



God Ni-Ō In A Winter Gale
By Hyakusui

Hototogisu

Naku-naraba
Mangetsu ni nake
Hototogisu

The Night Cuckoo

O, cuckoo, if you cry,
Cry to the bright full moon.

Sōseki

[**761**]

雪の朝ぼらけ

戸を開けて 驚く雪の あしたかな

漱 石

Yuki no Asaborake

To wo akete
Odoroku yuki no
Ashita kana

A Snowy Daybreak

Opening the door I was startled
By a daybreak mantled in snow.

Sōseki

[762]

汽車と烟

汽車を逐て　烟這行く　枯野哉

漱石

Kisha to Kemuri

Kisha wo ōte
Kemuri hai-yuku
Kareno kana

A Train and Smoke

Over the withered plain
The smoke crawls, pursuing the train.

Sōseki

[763]

晝寢の夢

あつ苦し　晝寢の夢に　蟬の聲

漱石

Hirune no Yume

Atsu-kurushi
Hirune no yume ni
Semi no koe

A Dream in a Siesta

How hot do I feel, having heard
Cicadas in dream during my midday nap!

Sōseki

[764]

木枯

木枯の　今や吹くとも　散る葉なし

漱石

Kogarashi

Kogarashi no
Ima ya fuku tomo
Chiru ha nashi

The Winter Gale

Although the winter gale blows fiercely,
There is no leaf to be scattered.

Sōseki

[765]

吹雪

東西　南北より　吹雪かな

漱石

Fubuki

Tōzai
Namboku yori
Fubuki kana

A Snowstorm

Behold! it snows and blows
From north and south, from east and west.

Sōseki

栗　翁（姓一大森）
明治三十八年歿　享年八十四
Ritsu-ō (surname, Ōmori)
Chief priest of the Daisen-ji Temple at Kojima, Bizen Province (1821–1905)

[766]

盆　踊

踊りけり　初め笑ひし　輩も

栗　翁

Bon-Odori

Odori keri
Hajime warai shi
Tomogara mo

The *Bon*-Dance

How merrily they danced
Who first laughed (mocking) at the dance!

Ritsu-ō

The *Bon* Dance is an open air dance held on the nights of July 13, 14 and 15 of the lunar calendar, in memory of the dead. *Bon* (盆) is an abbreviation of *Urabon* (盂蘭盆) which is in turn a corruption of the Sanskrit *Ullambana*, the name of a Buddhist feast for the consolation of the dead.

墨　水（姓一梅澤）
大正三年歿　享年四十
Bokusui (snrname, Umezawa)
A native of Shizuoka; lived at Ōsaka; Shiki's pupil (1873–1913)

[767]

虻

虻一つ　鳴いて居るなり　鐘の中

墨　水

Abu

Abu hitotsu
Naite iru nari
Kane no naka

A Horse-Fly

Hark! in the temple bell
A horse-fly is buzzing.

Bokusui

[768]

蜂

蜂激して 石佛を刺す あまたたび

墨 水

Hachi

Hachi geki-shite
Sekibutsu wo sasu
Amatatabi

The Bee

The exasperated bee stung
The stone Buddha many a time.

Bokusui

石佛 is pronounced either *sekibutsu* or *ishibotoke.*

[769]

柿

此の柿は 澁いか烏 見てのみぞ

墨 水

Kaki

Kono kaki wa
Shibui ka karasu
Mite nomi zo

Persimmons

These persimmons may be astringent;
The crows are only looking at them.

Bokusui

[770]

廣 告 の 立 札

廣告の 立札多き 櫻かな

墨 水

Kōkoku no Tatefuda

Kōkoku no
Tatefuda ōki
Sakura kana

Posters

Ah! how many posters are hung
'Gainst the cherry-trees in full bloom!

Bokusui

A combination of the æsthetic and the prosaic.

露 石（姓一水落）
大正八年歿 享年四十八
Roseki (surname, Mizuochi)
A native of Ōsaka; Shiki's pupil
(1870–1918)

[771]

冬の月

連もなく 野に捨てられし 冬の月

露　石

Fuyu no Tsuki

Tsure mo naku
No ni suterareshi
Fuyu no tsuki

The Winter Moon

Friendless, cast away in the fields,
The winter moon.

Roseki

[772]

蛼

蛼の 湯殿になきぬ 山の寺

露　石

Kōrogi

Kōrogi no
Yudono ni nakinu
Yama no tera

Crickets

Hark! crickets sing in the bathroom;
'Tis a temple of the mountain.

Roseki

月　舟 (姓一原)
大正九年歿　享年三十一
Gesshū (surname, Hara)
Kyoshi's pupil (1888-1919)

[773]

金魚賣

荷を捨てゝ 火事に走るや 金魚賣

月　舟

Kingyo-Uri

Ni wo sutete
Kwaji ni hashiru ya
Kingyo-uri

A Goldfish Vendor

Leaving his load on the ground,
A goldfish vendor ran to see the fire.

Gesshū

* * * * *

乙　字（姓－大須賀）
大正九年歿　享年三十八
Otsuji (surname, Ōsuga)
A native of Fukushima Prefecture; a teacher of Japanese literature (1881–1919)

[774]

春　の　水

帆の端の　ひたりて行くや　春の水

乙　字

Haru no Mizu

Ho no hashi no
Hitarite yuku ya
Haru no mizu

The Water of Spring

The ship glided on in the water of spring,
The end of its sail dipping into the sea.

Otsuji

[775]

己　が　聲

己が聲の　己にも似ず　夜半の冬

乙　字

Ono ga Koe

Ono ga koe no
Onore ni mo nizu
Yowa no fuyu

My Voice

It is the middle of a winter night.
My own voice strangely sounds unlike itself.

Otsuji

At dead of night in winter the poet was poring over a book alone in his study. Presently he happened to speak and found, to his surprise, that his voice sounded differently from its usual tone. This was probably due to a change in the condition of his vocal cords, caused by having kept silent for a long while in the intense cold.

An excellent description of the lonely atmosphere of a winter night.

九 品 太・（姓－久保田）
大正十四年歿　享年四十三
Kubonta (surname, Kubota)
A native of Shizuoka Prefecture (1881–1924)

[776]

日　　傘

相逢ふて　一人は日傘　たゝみけり

九品太

Higasa

Ai-ōte
Hitori wa higasa
Tatami keri

Parasols

Two of them meeting in the street,
One has closed her parasol.

Kubonta

[777]

凧

地に下りて 凧に魂 なかりけり

九品太

Tako

Chi ni orite
Tako ni tamashii
Nakarikeri

A Toy-Kite

Having fallen down to the ground,
The kite was found to have had no soul.

Kubonta

溫 亭 (姓一篠原)
大正十五年歿 享年五十五
Ontei (surname, Shinohara)
A native of Kumamoto Prefecture (1870–1925)

[778]

鯉

棚藤の 褪せしベンチや 鯉を見る

溫 亭

Koi

Tana-fuji no
Aseshi benchi ya
Koi wo miru

Carp

I viewed the carp from an old bench
Beneath the wistaria trellis.

Ontei

[779]

初 日

初日出て 水と雲とが 離れけり

溫 亭

Hatsuhi

Hatsuhi dete
Mizu to kumo to ga
Hanare keri

The New Year's Sunrise

The New Year's sun having risen,
The water and clouds have separated.

Ontei

露　月（姓―石井）
昭和三年歿　享年五十四
Rogetsu (surname, Ishii)
A native of Akita Prefecture; a physician; Shiki's pupil (1873–1927)

[780]

山　賊　の　妻

栗を焼く　山賊の妻　美なるかな

露　月

Sanzoku no Tsuma

Kuri wo yaku
Sanzoku no tsuma
Bi naru kana

The Bandit's Wife

How beautiful the bandit's wife,
Who is baking chestnuts for him!

Rogetsu

---

[781]

蟀

蟀は　小さき黑き　蟲にてありける

露　月

Kōrogi

Kōrogi wa
Chiisaki kuroki
Mushi nite ari keru

The Cricket

The cricket is but
A tiny black insect.

Rogetsu

知　十（姓―岡野）
昭和七年歿　享年七十三
Chijū (surname, Okano)
A native of Hokkaidō; a business man (1859–1932)

[782]

名　　月

名月や　錢かねいはぬ　世が戀し

知　十

Meigetsu

Meigetsu ya
Zeni kane iwanu
Yo ga koishi

The Bright Moon

The glorious moon! How I long for
A world in which none speaks of money!

Chijū

秀　麟 (姓一本方)
昭和七年歿　享年五十一
Shūrin (surname, Hompō)
A native of Kanazawa, Kaga Province; an artist and a *hai-jin* (1881–1932)

[783]

竹　の　影

竹の影 搖れぬ水底 魚の居し

秀　麟

Take no Kage

Take no kage
Yurenu mina-zoko
Uwo no ishi

The Shadow of Bamboos

The shadow of bamboos on the water swayed,
And I found fish at its bottom.

Shūrin

[784]

壹　岐　の　春

水仙と 野菊咲き合ふ 島の春

秀　麟

Iki no Haru

Suisen to
Nogiku saki-ou
Shima no haru

The Spring in Iki

Jonquils and wild chrysanthemums
Bloom side by side, in the springtime of the isle.

Shūrin

In spring on the island of Iki, off Kyūshū, the jonquil, which usually blooms in winter and early spring, and the chrysanthemum, which belongs to autumn —are both in bloom side by side, so that the poet is almost puzzled to tell whether the season is winter or autumn.

[785]

人　の　聲

遠濱に 人の聲ある 夏の月

秀　麟

Hito no Koe

Tō-hama ni
Hito no koe aru
Natsu no tsuki

Men's Voices

The summer moon shone bright.
Far on the seabeach men's voices were heard.

Shūrin

The Contemporary Poets

機 一（姓—田邊）
安政三年生
Ki-ichi (surname, Tanabe)
A native of Tōkyō; a master
of *haiku* (1856—)

[786]

夏 氷

夏氷 金剛石も 何のその

機 一

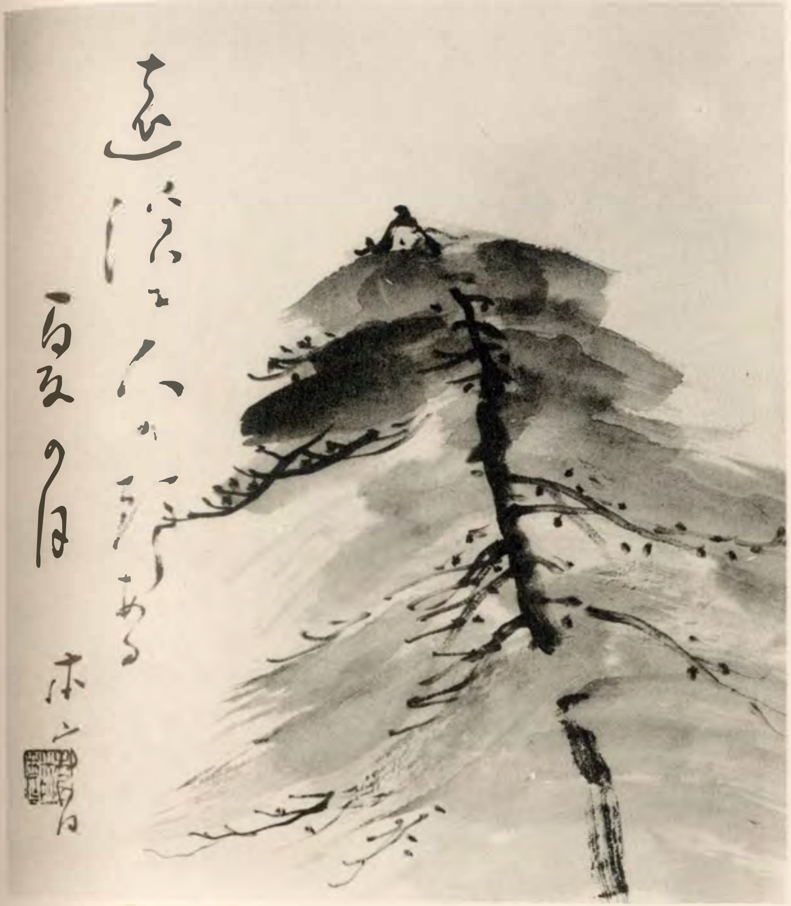
Natsu-gōri

Natsu-gōri
Kongōseki mo
Nanno sono

Summer Ice

Ah! summer ice! To it
Even diamonds are nothing.

Ki-ichi



"Men's Voices"—Shūrin
Picture and handwriting by the poet

[787]

時　　鳥

時鳥 闇にも聲は 見ゆるかな

機　一

Hototogisu

Hototogisu
Yami ni mo koe wa
Miyuru kana

The Cuckoo

The notes of the cuckoo
Are visible even in the dark.

Ki-ichi

The notes of the Japanese cuckoo which often cries before dawn are so shrill and charming that the poet fancies they are visible even in the dark.

[788]

牡　　丹

牡丹咲いて あたりに花の なき如し

機　一

Botan

Botan saite
Atari ni hana no
Naki gotoshi

Peonies

The peonies having blossomed, it seems
As if there were no other bloom close by.

Ki-ichi

The large and gorgeous peony flowers throw all the other flowers into the shade.

松　宇（姓一伊藤）
安政六年生

Shō-u (surname, Itō)
A native of Nagano Prefecture; a selector of *haiku* for several magazines; the editor of the *Niihari*, a magazine devoted to *haiku* (1860—)

[789]

國　の　春

眞中に　富士聳えたり　國の春

松　宇

Kuni no Haru

Mannaka ni
Fuji sobie tari
Kuni no haru

The Spring of Our country

Mount Fuji towers loftily
Amid the spring of our country.

Shō-u

[790]

初　夢

初夢や　秘めて語らす　一人笑む

松　宇

Hatsu-Yume

Hatsu-yume ya
Himete katarazu
Hitori emu

The New Year's Dream

I keep secret my New Year's dream
And smile to myself.

Shō-u

The *hatsu-yume* or the "first dream of the New Year" on the night of New Year's day or on the following night, is traditionally considered to be sacred.

[791]

夕　立

夕立の　殘して行ぬ　草の月

松　宇

Yūdachi

Yūdachi no
Nokoshite yukinu
Kusa no tsuki

A Summer Shower

The summer shower has passed, leaving
The brilliant moon upon the grasses.

Shō-u

It was a night in early summer. A shower came but passed over in a few minutes, and bright moonbeams glistened on the rain-drops lying on the grasses.

[792]

鳥

花に啼く 鳥や暇なき 人を笑ふ

松　宇

Tori

Hana ni naku
Tori ya hima naki
Hito wo warō

Birds

The birds singing among flowers
Laugh at men who have no leisure.

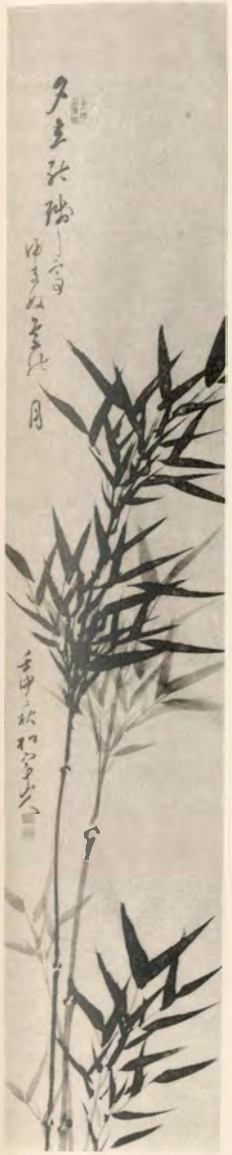
Shō-u

[793]

座　頭

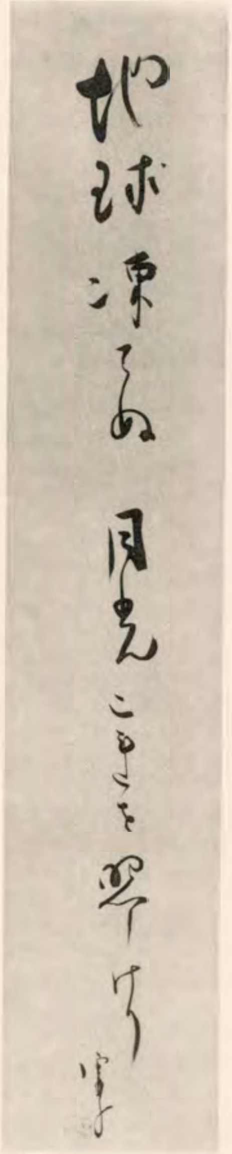
よい月に 背き座頭の 納涼哉

松　宇



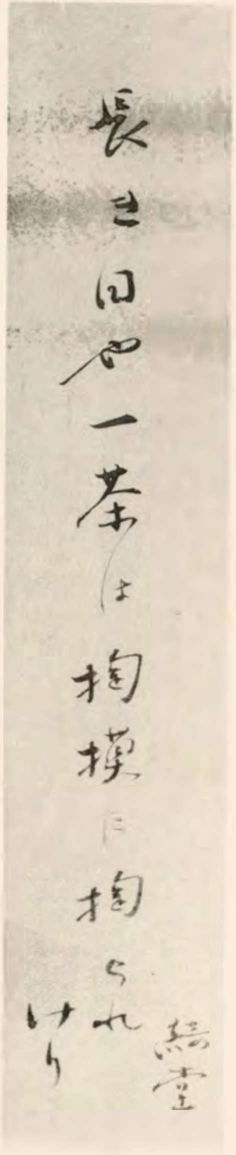
"A Summer Shower"
—Shōu

Picture and handwriting
by the poet



"The Globe"
—Kyoshi

Penned by the poet



"Issa The Poet"
—Kidō

Penned by the poet

Zatō

Yoi tsuki ni
Somuki zatō no
Suzumi kana

A Blind Minstrel

With his back to the brilliant moon,
The blind minstrel enjoyed cool air.

Shō-u

The *zatō* was a blind man with his head shaved, whose profession it was to play the *biwa* (a sort of lute) or the *koto* (something like a zither). He belongs to Old Japan.

Pathos and humour.

[794]

雪と松

雪に悩む　松をば人の　賞しけり

松宇

Yuki to Matsu

Yuki ni nayamu
Matsu wo ba hito no
Shōshi keri

Snow and Pine-Trees

Ah! men praise the pine-trees,
Which groan under the snow.

Shō-u

[795]

河　豚

河豚食ふて　家に歸れば　妻子あり

松　宇

Fugu

Fugu kuute
Ie ni kaereba
Saishi ari

The Globefish

I took globefish, and, coming home, —
Ah!　I had a wife and children!

Shō-u

The flesh of a globefish is exceedingly delicious but usually poisonous. A thoughtless man sometimes eats it at the risk of his life.

This verse probably describes an imaginary man who enjoys the globefish and then afterwards shudders on seeing his family and remembering that they are dependent upon him.

[796]

關　原　懷　古

此下に　英雄の骨や　殘る雪

松　宇

Seki-ga-Hara Kwaiko

Kono shita ni
Eiyū no hone ya
Nokoru yuki

On the Battlefield of Seki-ga-Hara

Beneath the last patches of snow,
There may be lying heroes' bones.

Shō-u

Seki-ga-hara is celebrated in Japanese history as the scene of a decisive battle fought in the year 1600 between Ieyasu and Hideyori, son of the great Hideyoshi, in which Ieyasu triumphed.

[797]

歐洲大戰終熄直後の新年

世界みな　正月をする　今年哉

松　宇

Ōshū Taisen Shūsoku Chokugo no Shinnen

Sekai mina
Shōgwatsu wo suru
Kotoshi kana

The New Year following the Close of the Great European War

(A) **Oh, joy for all! throughout the world**
The present New Year is celebrated.

(B) The whole world is keeping the New Year,
This Year!

Shō-u

紫　影 (姓一藤井)
明治元年生

Shi-ei (surname, Fujii)

A native of Sumoto, Awaji Province; professor of Japanese literature at Kyōto Imperial University for many years (1868—)

[798]

雪

ひねもすの　ちらちら雪や　梅の花

紫　影

Yuki

Hinemosu no
Chira-chira yuki ya
Ume no hana

Snow

Behold! snow flutters down
Upon plum-blossoms all day long.

Shi-ei

[799]

若　竹

若竹や　月をはさんで　二本立つ

紫　影

Waka Take

Waka take ya
Tsuki wo hasande
Nihon tatsu

Young Bamboos

Lo! two young bamboos stand,
Holding the moon between.

Shi-ei

Two tall young bamboos are standing side by side and the bright moon is to be seen between them.

[800]

子　雀

子雀の　一尺飛んで　親を見る

紫　影

Ko-Suzume

Ko-suzume no
Isshaku tonde
Oya wo miru

A Young Sparrow

A young sparrow flew a foot away,
And looked at its parents.

Shi-ei

青　々（姓一松瀬）
明治二年生
Seisei (surname, Matsuse)
A native of Ōkawa, Ōsaka Prefecture; a selector of *haiku* for the *Ōsaka Asahi* (1869—)

[801]

櫻　　花

散りじりに　へりもせず　櫻かな

青　々

Ōkwa

Chiri-jiri ni
Heri mo sezu
Sakura kana

Cherry-Blossoms

The petals scatter and flutter,
Yet cherry-flowers don't lessen.

Seisei

[802]

鶯

鶯の　蟲くふて鳴いて　それからは

青　々

Uguisu

Uguisu no
Mushi kuute naite
Sorekara wa

The Nightingale

The nightingale eats worms,
And sings, and then?

Seisei

......and then mates and dies. Such is the life of all men, too. Probably the poet expects this answer from the reader.

[803]

名　　月

この月を　今洞庭に　誰か見る

青　々

Meigetsu

Kono tsuki wo
Ima Dōtei ni
Tareka miru

The Autumn Moon

(A) I wonder now on Lake Tung-Ting
Who is gazing at this bright moon!

A glorious moon!
(B) Who is now viewing it
On Lake Tung-Ting?

Seisei

Tung-Ting Hu is the largest and most beautiful lake in China (upwards of 266 miles in circumference), of whose beauty numberless Chinese poets from ancient times, including Li Pai (李白), Tu Fu (杜甫) and Mên Hao Jan (孟浩然), have sung. It is celebrated particularly for its view of the autumn moon.

Seisei, who is contemplating the harvest moon presumably on Lake Biwa or on the Yodogawa, indulges in the delightful fancy that, at the same moment, a Li Pai of present-day China may be gazing at the same moon on Lake Tung-Ting.

[804]

風 の 秋

色に見つ 聲に求めつ 風の秋

青 々

Kaze no Aki

Iro ni mitsu
Koe ni motometsu
Kaze no aki

The Autumn Wind

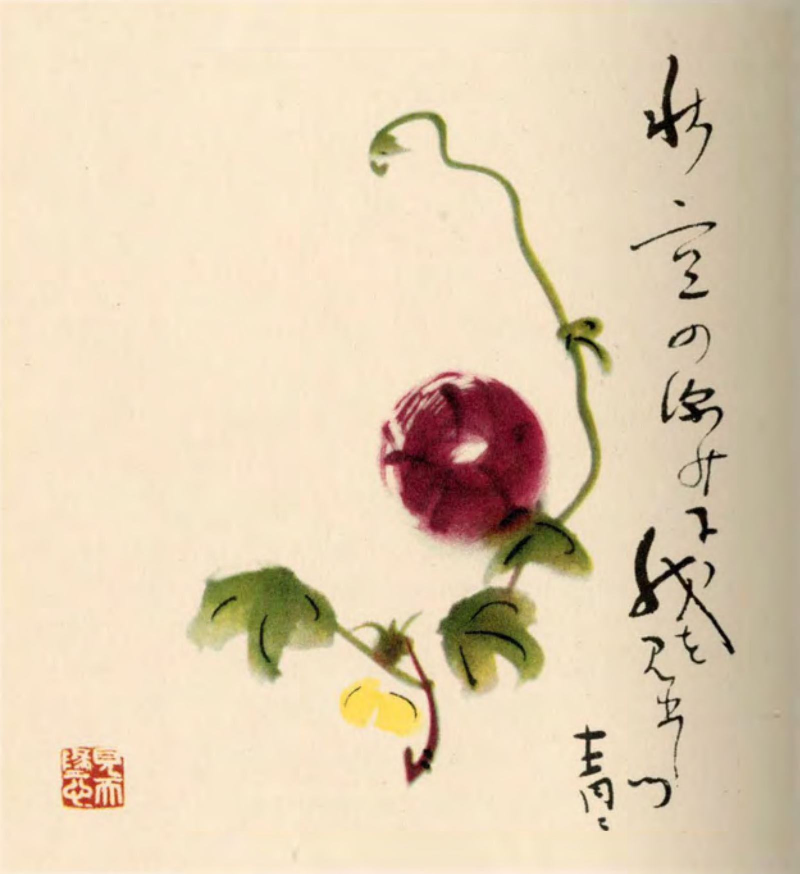
The autumn wind is to be heard
In sounds and seen in colours, too.

Seisei

This verse literally means:—

I see the autumn wind in colours;
I look for it in voices.

The autumn wind is to be seen in the colours of grasses and leaves and to be heard in the sounds of bending trees and waving grasses.



" The Autumn Sky "– Seisei
Handwriting and picture by the poet

[805]

秋　空

秋空の　深みに我を　見出しつ
青　々

Aki Zora

Aki zora no
Fukami ni ware wo
Mi-idashitsu

The Autumn Sky

Ah ! I have found myself
In the depths of the autumn sky.
Seisei

To his profound surprise, the poet notices that in the depths of the blue sky there is another bluer sky, hitherto unknown to him, and feels that this deeper sky may be the depth of his own soul.

The poet explains the above verse to this effect, but it is quite an interesting enigma to the translator.

鬼　城（姓—村上）
明治三年生
Kijō (surname, Murakami)
A native of Takasaki (1870—)

[806]

紫　衣　の　僧

涼しさや　白衣見えすく　紫衣の僧
鬼　城

Shi-i no Sō

Suzushi-sa ya
Byaku-e mi-e suku
Shi-i (or, Shi-e) no sō

A Purple-Robed Priest

How cool the purple-robed priest looks,
His white clothes gleaming through the robe!

Kijō

[807]

烏　二　羽

遠山の　雪に飛びけり　烏二羽

鬼　城

Karasu Niwa

Tōyama no
Yuki ni tobi keri
Karasu niwa

Two Crows

A pair of crows are winging fast
Against a distant mountain's snow.

Kijō

A fitting subject for a painter.

[808]

今　日　の　月

今日の月　馬も夜道を　好みけり

鬼　城

Kyō no Tsuki

Kyō no tsuki
Uma mo yomichi wo
Konomi keri

To-night's Moon

Lo! the harvest moon shines brightly.
Even the horse likes the night road.

Kijō

[809]

五　月　雨

五月雨や　起きあがりたる　根無草

鬼　城

Samidare

Samidare ya
Oki-agari taru
Nenashi-gusa

The Rain of May

The rain of May falling, behold!
Uprooted weeds have sprung up.

Kijō

[810]

夏　の　月

麥飯に　何も申さず　夏の月

鬼　城

Natsu no Tsuki

Mugi-meshi ni
Nani mo mōsazu
Natsu no tsuki

The Summer Moon

Not a word of complaint against boiled barley,
Now, under the summer moon!

Kijō

Boiled barley is the staple food of poor people.

[811]

尼

柿賣つて　何買ふ尼の　身そら哉

鬼　城

Ama

Kaki utte
Nani kō ama no
Misora kana

A Nun

I wonder what the nun will buy,
Who has just sold the persimmons!

Kjiō

The nun has sold the fruit of persimmon-trees growing in her garden. I wonder what she wants to buy with the money!

[812]

秋　の　聲

灯を消して　夜を深うしぬ　秋の聲

鬼　城

Aki no Koe

Hi wo keshite
Yo wo fukō-shi nu
Aki no koe

Autumn's Voices

Putting out the lights I sat up late
To hear the voices of the autumn.

Kijō

The songs of autumn insects are called the " voices of autumn."

[813]

盲目の闘鷄

闘鷄の　眼つむれて　飼はれけり

鬼　城

Mōmōku no Tōkei

Tōkei no
Manako tsumure-te (*or, tsubure-te*)
Kaware keri

A Blind Game-Cock

The game-cock is still kept,
Whose eyesight is destroyed.

Kijō

A touching sight.

虚　子（姓ー高濱）
明治七年生
Kyoshi (surname, Takahama)
A native of Matsuyama ; Shiki's pupil ; the editor of the *Hototogisu* or "Cuckoo," a magazine devoted to *haiku* (1874—)

[814]

白百合

白百合や　折らでめでたき　草の中

虚　子

Shiro-Yuri

Shiro-yuri ya
Orade medetaki
Kusa no naka

The White Lilies

How beautiful the white lilies
Remaining unplucked in the grass !

Kyoshi

[815]

蝶々

蝶々の　物喰ふ音の　靜かさよ

虚　子

Chōchō

Chōchō no
Mono kuu oto no
Shizukasa yo

Butterflies

How soft indeed the sound
Of butterflies eating !

Kyoshi

Needless to say, this is a poetical fantasy.

[816]

蛇

蛇逃げて　我を見し眼の　草に殘る

虚　子

Hebi

Hebi nige te
Ware wo mishi me no
Kusa ni nokoru

The Snake

The snake has fled, but in the grass
Remain its eyes which glared at me.

Kyoshi

An illusion, of course.

[817]

雷

雷に　三味線やめて　泣く子哉

虚　子

Kaminari

Kaminari ni
Samisen yamete
Naku ko kana

Thunder

At the thunder-peal the girl stopped
Playing the *samisen*, and cried.

Kyoshi

The *samisen* is a Japanese banjo-like instrument of three strings.

[818]

春　の　月

高波の　上にゑがくや　春の月

虚　子

Haru no Tsuki

Taka-nami no
Ue ni egaku ya
Haru no tsuki

The Spring Moon

Behold! the spring moon paints
Pictures on the high waves.

Kyoshi

[819]

蝶

蝶々の　とまりかねたる　風の百合

虚　子

Chō

Chōchō no
Tomari kane taru
Kaze no yuri

The Butterfly

The butterfly can scarcely
Light on the lily swaying in the wind.

Kyoshi

[820]

秋　風

秋風や　眼中のもの　皆俳句

虚　子

Aki-Kaze

Aki-kaze ya
Ganchū no mono
Mina haiku

The Autumn Wind

The autumn wind is blowing.
All things I see are *haiku.*

Kyoshi

In melancholy autumn everything the poet sees is a theme for his versification.

[821]

案山子の笠

盗んだる　案山子の笠に　雨急なり

虚　子

Kagashi no Kasa

Nusundaru
Kagashi no kasa ni
Ame kyū nari

A Scarecrow's Hat

How heavily rain pours down on
The hat I stole from a scarecrow!

Kyoshi

Overtaken by a sudden fall of rain at the countryside, the poet took a large hat—a sort of umbrella—off a scarecrow to shelter himself. The rain became heavier and poured down on the hat, to his alarm and perplexity.

[822]

地　球

地球凍てぬ　月光これを　照しけり

虚　子

Chikyū

Chikyū itenu
Gekkō kore wo
Terashi-keri

The Globe

The globe is frozen!
The moonbeams shine upon it.

Kyoshi

The bold expression "The globe is frozen!" is noteworthy.

[823]

白 藤 と 牡 丹

白藤を 見し目に牡丹 輝けり

虚 子

Shira Fuji to Botan

Shira fuji wo
Mishi me ni botan
Kagayakeri

White Wistarias and Peonies

To my eyes which have looked on white wistarias
How bright are the peony flowers!

Kyoshi

四 丁（姓—鵜澤）
明治二年生

Shichō (surname, Uzawa)
A native of Agui Machi, Chiba Prefecture; lives in the suburbs of Tokyo; the editor of the *Haikai*, a monthly magazine (1869—)

[824]

冬 の 月

天才は 狂人に近し 冬の月

四 丁

Fuyu no Tsuki

Tensai wa
Kyōjin ni chikashi
Fuyu no tsuki

The Winter Moon

Genius is akin to madness.
Lo! the winter moon gleams.

Shichō

The winter moon, shedding icy rays, is often fancied by Japanese poets to be the spirit of insanity. Hence this verse.

[825]

艷 書

戯れに 艷書かきけり 春の宵

四 丁

Ensho

Tawamure ni
Ensho kaki keri
Haru no yoi

A Love Letter

One spring evening, for fun,
I wrote a love letter.

Shichō

It is a warm, sweet spring evening when men are apt to be romantically inclined. At a small dinner party consisting of three or four intimate friends, held in a room of a tea-house in the Japanese style, the poet, slightly flushed with wine, out of merriment, joking with the dancing girls serving them, writes a love letter addressed to no particular person.

[826]

蚊 帳 越 し に

庭の草花 蚊帳越しに見る 夢のごと

四 丁

Kaya Goshi Ni

Niwa no kusabana
Kaya goshi ni miru
Yume no goto

Through the Mosquito-Net

Through the mosquito-net
The garden flowers look like dreams.

Shichō

It is an early summer morning. The shutters are opened but the poet is still in bed. He looks through the mosquito-net toward the garden, where a variety of flowers, purple, scarlet, yellow and white, are just in their glory. They look like dream-flowers. Nay, he fancies that he may be still dreaming in sleep.

[827]

百 合 花

網棚の 百合花の主は この人あの人か

四 丁

Yuri

Ami-dana no
Yuri no aruji wa
Kono hito ano hito ka

Lilies

The owner of the lilies on the network rack —
***This* man can it be—or else, *that* man?**

Shichō

Up on the rack of a railway carriage, a bunch of beautiful mountain lilies are shedding sweet fragrance. Among the passengers may be seen two or three blooming girls, some young men and a few old ladies and gentlemen. Well, which of them, the poet wonders, can be the owner of those lovely flowers—surely a person of exquisite taste!

[828]

山 村

山村や 屋根に咲いたる 白い百花

四 丁

Sanson

Sanson ya
Yane ni saitaru
Shiroi yuri

A Mountain Village

'Tis a mountain village.
White lilies bloom on the housetops.

Shichō

This may be often seen on a journey through mountain villages, where the housetops are very old thatched roofs covered with green moss, and in the moss white lilies are in bloom. The verse is a realistic description of a peaceful village, but the poet is perhaps feeling the joy of having discovered a pure-hearted, lovely girl in an unexpected nook.

[829]

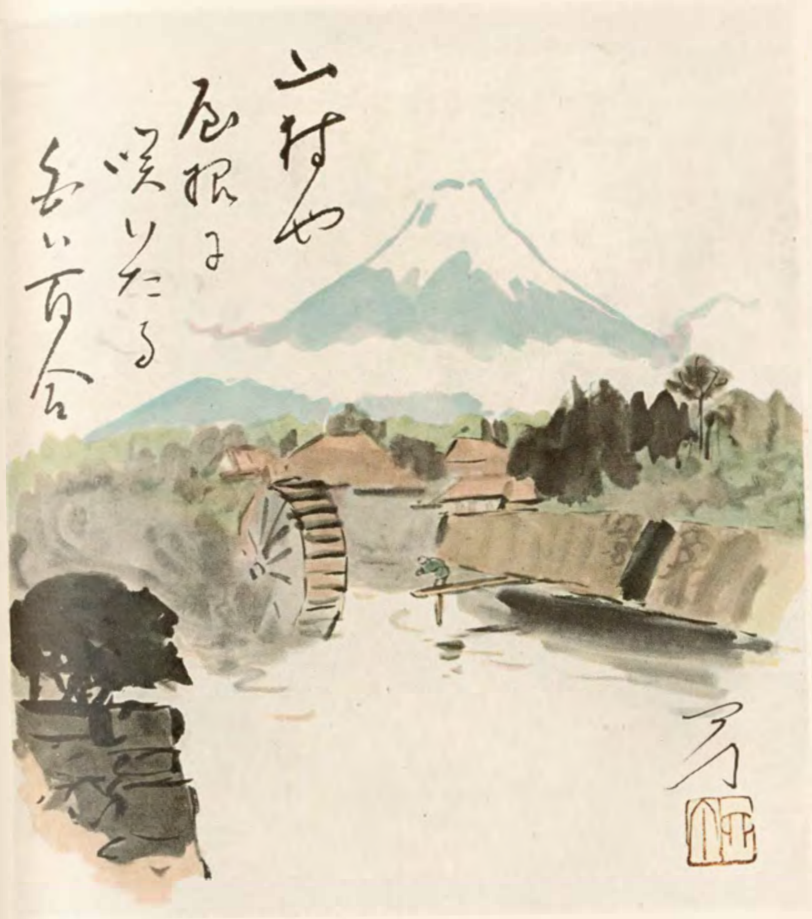
春 の 聲

春の聲 色に示さば 紅ならん

四 丁

Haru no Koe

Haru no koe
Iro ni shimesa ba
Beni naran


山村や
屋根に
咲いたる
白い百合

"A Mountain Village"—Sicho
Picture and handwriting by the poet

The Voice of Spring

Shown by a colour,
The voice of Spring would be crimson.

Shichō

A poet sings, "The maple leaves are more crimson
Than the flowers of February.";
and "crimson" is a colour symbolic of Spring flowers. The poet, therefore, fancies that the voice of Spring must be "crimson."

碧梧桐 (姓一河東)
明治六年生
Hekigotō (surname, Kawahigashi)
A native of Matsuyama ; Shiki's pupil ; the editor of the *Sammai* or "Devotion," a *haiku* magazine (1873—)

[**830**]

螽

水に落ちて 泳ぎかしこき 螽かな

碧梧桐

Inago

Mizu ni ochite
Oyogi kashikoki
Inago kana

Locusts

The locusts dropped into the water,
But how cleverly they swam!

Hekigotō

[831]

紅　　葉

紅葉散る 此の頃庭を 掃かすあり

碧梧桐

Momiji

Momiji chiru
Konogoro niwa wo
Hakazu ari

Red Maple Leaves

The garden is now left unswept,
Which is strewn with red maple leaves.

Hekigotō

The poet leaves the garden unswept on purpose to enjoy the beautiful sight of fallen maple leaves.

[832]

鷺

春淺き 水を渉るや 鷺一つ

碧梧桐

Sagi

Haru asaki
Mizu wo wataru ya
Sagi hitotsu

A Heron

A heron is wading
Through the water in early spring.

Hekigotō

A delightful sketch.

句　佛（姓―大谷）
明治八年生
Kubutsu (surname, Ōtani)
A native of Kyōto; once Abbot of the Hongwanji Temple of the Ōtani Branch; Shiki's pupil (1875—)

[833]

歳　　旦

歳旦の 目出度ものは 念佛かな

句　佛

Saitan

Saitan no
Medetaki mono wa
Nebutsu kana

New Year's Day

Oh, blessed deed on New Year's Day!—
Chanting a prayer to Buddha.

Kubutsu

A verse typical of the pious poet

[834]

嬰　兒

口あいて　落花眺むる　子は佛

句　佛

Eiji

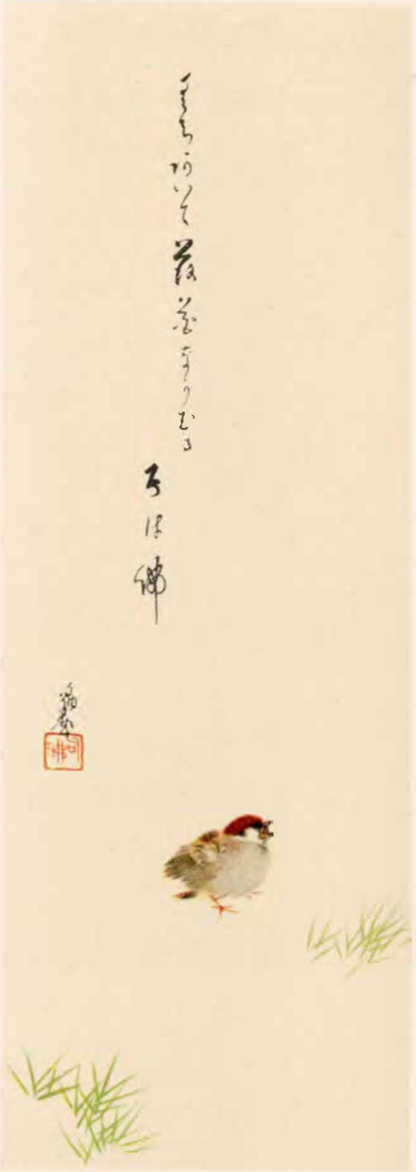
Kuchi aite
Rakkwa nagamuru
Ko wa hotoke

A Baby

A baby which gazes at falling flowers,
With its mouth open, is a Buddha.

Kubutsu

One of Kubutsu's best known verses. Needless to say, "a Buddha" is used in the sense of an incarnation of loveliness, purity and holiness, and the verse means "An innoncent baby is an angel."



"A Baby"—Kubutsu
Picture and handwriting by the poet

[835]

久留米監獄にて

女囚泣くに 泣いて法説く 秋寒し

句佛

Kurume Kangoku nite

Joshū naku ni
Naite hō toku
Aki samushi

At the Prison in Kurume

The prisoned women wept; I also wept,
Preaching to them, a chilly autumn day.

Kubutsu

At reading this verse, the translator was also moved to tears.

[836]

帆舟

朝風の 幮に帆舟の 遲速見る

句佛

Hobune

Asakaze no
Kaya ni hobune no
Chisoku miru

Sailing Ships

Through the mosquito-net, swayed by the morning breeze,
I gazed at sailing ships, both fast and slow.

Kubutsu

It was a cool, breezy morning at a hotel on the Shinji-ko, a beautiful lagoon in the province of Izumo. Awaking from a delightful sleep, the poet cast his eye on the lagoon, through the gauze mosquito-net which was swayed by the breeze. His vision was charmed by many boats with swelling sails, gliding lightly on the blue wavelets at varying speeds.

[837]

名　月

名月や 村長となる 我願ひ

句　佛

Meigetsu

Meigetsu ya
Sonchō to naru
Waga negai

The Harvest Moon

What a bright moon! I could wish
I were a village headman.

Kubutsu

The harvest moon is beautiful everywhere, but a quiet village is the most fitting place at which to contemplate it. The poet, therefore, envies a villager his lot.

[838]

唐 崎 の 松

唐崎の 松は枯るゝに 月夜かな

句　佛

Karasaki no Matsu

Karasaki no
Matsu wa karuru ni
Tsukiyo kana

The Pine-Tree of Karasaki

Ah! Karasaki's pine-tree will soon die;
But lo! the moon is shining bright as e'er!

Kubutsu

The pine-tree of Karasaki on Lake Biwa, one of the "Eight Views of Ōmi Province," was on the eve of death when Kubutsu composed this verse. The giant tree was famous all over Japan and one of the most curious and most beautiful trees in the world and perhaps the very largest of its species, the circumference of its trunk being over 37 feet and the length of its branches from east to west 288 feet.

The famous pine-tree of Karasaki is about to die most regretfully, but the harvest moon shines as brightly as ever. The poet is struck with the eternal splendour of the moon and the limited life of a pine-tree.

[839]

漁　舟

春の暮 漁舟並べて 語り漕ぐ

句　佛

Gyoshū

Haru no kure
Gyoshū narabete
Katari kogu

Fishing-Boats

A spring evening, two fishing-boats
Rowed side by side, conversing.

Kubutsu

On the sea the spring gloaming is deepening into night. Two fishing-boats, side by side, are rowing home, the fishermen probably talking of their successful catch.

[840]

祖　師

勿體なや　祖師は紙衣の　九十年

句　佛

Soshi

Motai-na ya
Soshi wa kamiko no
Kujū-nen

The Founder of Our Sect

How grateful I do feel! The Founder of our sect
Spent ninety years of strenuous life in paper garb.

Kubutsu

Kamiko or "paper clothes" were simple, coarse garments made of Japanese paper, which is soft and rather tough. They were worn generally by poor people in olden days.

Soshi or "the Founder of our sect" means Shinran Shōnin 親鸞上人 (1173–1262), the founder of the Shinshū sect of Buddhism and the ancestor of the poet, who was once Abbot of the sect. During his long lifetime, Saint Shinran, suffering poverty and persecution and leading a strictly ascetic life, zealously exerted himself for the spread of his doctrines.

The priest-poet is struck with awe and gratitude to think of the strenuous life of his great ancestor, comparing it with his own circumstances. The original does not contain the words "strenuous life" but I think they are necessary for foreign readers who have little knowledge of the history of Japanese Buddhism.

"In paper garb" is a symbolic phrase for "suffering poverty."

[841]

旅　順　戰　跡

春風寒し　萬卒の血に　草枯れて

句　佛

Ryojun Senseki

Harukaze samushi
Bansotsu no chi ni
Kusa karete

At the Old Battlefield of Port Arthur

The spring wind is cold! The grasses are withered,
Because of the blood of thousands of soldiers.

Kubutsu

[842]

朝 鮮 に て

鵠ゆるゆる 種蒔く人の 頭上飛ぶ

句 佛

Chōsen Nite

Kō yuru-yuru
Tane maku hito no
Zujō tobu

In Korea

A stork is flying slowly
Above the heads of men sowing seed.

Kubutsu

[843]

寒 月

寒月や 木影を描く 雪の上

句 佛

Kangetsu

Kangetsu ya
Kokage wo egaku
Yuki no ue

The Winter Moon

Behold! the icy moon paints
The shades of trees on the snow.

Kubutsu

This verse was composed at Akakura Hot Springs in Echigo, a northern province. An icy moon hangs in the cold sky and the ground is covered with a mantle of virgin snow, on which the shades of bare trees lie like skeletons.

飄 亭 (姓一五百木)
明治三年生
Hyōtei (surname, Ioki)
A native of Matsuyama (1870—)

[844]

春 日

日もすがら 囀り鳴いて 好き日かな

飄 亭

Harubi

Himosugara
Saezuri naite
Yoki hi kana

A Spring Day

What a charming spring day!
Birds singing all day long.

Hyōtei

[845]

蟲

一面に 月下の蟲と なりにけり

飄　亭

Mushi

Ichimen ni
Gekka no mushi to
Nari ni keri

Insects

All round under the moon
The insects are chirping!

Hyōtei

[846]

夕　立

草も木も 夕立つ雨に をどりけり

飄　亭

Yūdachi

Kusa mo ki mo
Yūdatsu ame ni
Odori keri

The Shower

Lo! the trees and grasses
Danced gay in the summer shower.

Hyōtei

虚　吼（姓一相島）
慶應三年生

Kyokō (surname, Aijima)
A native of Hitachi Province;
on the editorial staff of the
Ōsaka Mainichi (1866—)

[847]

庭　の　春

庭の春 豪雨に徂きて 仕舞ひけり

虚　吼

Niwa no Haru

Niwa no haru
Gō-u ni yukite
Shimai-keri

The Spring of My Garden

The spring of my garden has gone
In a heavy downpour of rain.

Kyokō

A heavy rainfall has, to the poet's disappointment, scattered the cherry-blossoms in his garden.

[848]

淺　間　山

白百合に　遠き淺間の　烟かな

虛　吼

Asama-Yama

Shiro-yuri ni
Tōki Asama no
Kemuri kana

Mount Asama

The smoke of Mount Asama
Is far away beyond white lilies.

Kyokō

White lilies are in bloom where the poet is standing and far away a terrific column of smoke is rising on the top of Mount Asama.

[849]

籠　の　鳩

籠の鳩　冬日に片翅　ひろげけり

虛　吼

Kago no Hato

Kago no hato
Fuyu-bi ni kata-ha
Hiroge keri

A Caged Dove

The caged dove spreads one wing,
Basking in the winter sun.

Kyokō

月　斗（姓—靑木）
明治十二年生
Getto (surname, Aoki)
A graduate of the Ōsaka School of Pharmacy; Shiki's pupil; the editor of the *Dōnin* or "Comrades," a *haiku* magazine (1879—)

[850]

元　旦

元日の　俳句を思ふ　富貴かな

月　斗

Gwanjitsu

Gwanjitsu no
Haiku wo omō
Fūki kana

New Year's Day

Oh, rich man that I am, who muse
Over *haiku* for New Year's Day!

Getto

The poet who, together with many of his pupils, muses over verses in honour of New Year's Day, quite unconcerned about worldly affairs—he is indeed a rich man, spiritually not materially.

[851]

舞　妓

帶長し　京の舞妓は　金魚かな

月　斗

Maiko

Obi nagashi
Kyō no maiko wa
Kingyo kana

Dancing Girls

How long their *obi* are!
Kyōto dancing girls are goldfish.

Getto

An *obi*, in the case of a woman, is a long and broad ornamental sash, generally of rich silk, worn around the waist. The Kyōto dancing girls wear particularly long red *obi* and look like goldfish trailing long scarlet tails glittering brightly in the water.

[852]

蟲

蟲の中に　寐てしまひたる　小村かな

月　斗

Mushi

Mushi no naka ni
Nete shimai taru
Komura kana

Insects

The hamlet has fallen asleep
Amidst the chirruping insects.

Getto

The people of a quiet little village, lulled by the sweet notes of autumn insects, have gone peacefully to sleep.

[853]

落　人

苫かけて　落人渡す　鴨騷ぐ

月　斗

Ochibito

Toma kakete
Ochibito watasu
Kamo sawagu

Fugitives

Under the rush-awning, the fugitives
Were ferried across. The wild ducks startled.

Getto

The *toma* or "rush-awning" is made of rushes and hung over a boat as a protection against rain or the sun.

Under cover of night a ferryman carried a couple of beautiful young fugitives, such as Osome and Hisamatsu (the Japanese Romeo and Juliet), across the river. Some wild ducks, half asleep on the stream, were startled, to the fright of the refugees.

[854]

暑 さ

ことりとも 庭木動かぬ 暑さかな

月 斗

Atsusa

Kotori tomo
Niwaki ugokanu
Atsusa kana

Heat

The garden trees stir not a whit.
Oh, sultry heat!

Getto

青 峰（姓—島田）
明治十五年生
Seihō (surname, Shimada)
A native of Mie Prefecture; a journalist for twenty years; the editor of the *Dojō* or "On the Soil," a ***haiku*** magazine (1882—)

[855]

月 見

一船や 月落つるまで 遊び居る

青 峰

Tsuki-Mi

Hito-fune ya
Tsuki otsuru made
Asobi oru

Viewing the Moon

Behold! one of the boats stayed on,
Viewing the moon until it set.

Seihō

It was a summer night on a lake or inlet. Many pleasure-boats were rowing here and there on the still waters bathed in the bright moon. As the night deepened they rowed home, one after another, all but one boat. It stayed on until the moon set. It may well be imagined how passionately the people in it admired the beauty of the moon.

[856]

日 傘

烈日に 君が日傘の 小ささよ

青 峰

Higasa

Retsu-jitsu ni
Kimi ga higasa no
Chiisa sa yo

A Parasol

Sweetheart, on such a burning day,
How small indeed your parasol!

Seihō

On a hot summer day, a couple of young sweethearts go out together. The young man says kindly to the girl, " My dearest, how small your parasol is! I am afraid it can hardly shelter you from this intense heat."

This verse simply but skilfully describes the young man's great affection by a remark about a parasol.

[857]

元日の雪

元日の 雪に明けたる 静かかな

青 峰

Gwanjitsu no Yuki

Gwanjitsu no
Yuki ni ake taru
Shizuka kana

New Year's Day in Snow

How quiet is this New Year's Day
Which dawned over the snow!

Seihō

It is the New Year. Its quiet and solemn atmosphere is intensified by the virgin snow on which the day has dawned.

This simple verse gives the reader a powerful impression of the calm and even holy effect of the sacred day.

[858]

初 春

初春の 土踏めば躍る 心かな

青 峰

Hatsu-Haru

Hatsu-haru no
Tsuchi fume ba odoru
Kokoro kana

The New Year

My heart danced when I trod
On the earth of the New Year.

Seihō

The gloomy Winter's cold has left and the merry Spring has come with the New Year. Treading on the soil free from ice, the poet's heart dances for joy.

The merry mood we experience when we have emerged from the dark Winter and have just entered the bright Spring, is well described.

[859]

春　水

春水を　みだして鳥や　又起てり

青　峰

Shunsui

Shunsui wo
Midashite tori ya
Mata tateri

The Spring Stream

Disturbing the spring stream,
Another bird has taken flight.

Seihō

Notice that the poet wants 春水 to be pronounced *shunsui* not *haru-mizu*.

Many water-birds are quietly floating on a lake or a stream filled with spring water. The still waters are now and then disturbed by the starting up of a bird. Just now, disturbing the placid waters, another bird has taken flight.

The aspect of a quiet lake on a balmy spring day is cleverly described.

[860]

菜　の　花

菜の花に　水の迅きを　下りけり

青　峰

Na-no-Hana

Na-no-hana ni
Mizu no hayaki wo
Kudari keri

Rape Flowers

How swiftly we rowed down the stream
Between the rape flowers!

Seihō

It is the height of spring. In all the fields extending on both banks of the river, rape-flowers are in full bloom. The fascinating yellow flowers look like carpets of gold. The poet, a passenger in a boat, passes between them. The stream runs swiftly and the boat rows down as fast, the rape-flowers following the boat along its entire course. The reader is struck with the picturesque beauty of the scene.

[861]

蜻　蛉

蜻蛉や　舟のへさきを　飛んで行く

青　峰

Tombō

Tombō ya
Fune no hesaki wo
Tonde yuku

A Dragonfly

Behold! a dragonfly flits
About the bow of the boat.

Seihō

A ferry boat is rowing toward the opposite bank. A dragonfly flits just in front, as if it were a pilot.

[862]

ト マ ト

トマト一鉢に 露臺の色を 集めけり

青 峰

Tomato

Tomato hito-hachi ni
Rodai no iro wo
Atsume keri

Tomatoes

A pot of tomatoes collects
All the colours of the balcony.

Seihō

Doubtless several pots of summer herbs are on the balcony. Most of the plants are alive with green leaves, but not with beautiful flowers. Among them there is a pot of tomatoes. Its ripe fruit is charmingly red, and it seems as if the colours of all the other plants are absorbed in the red of the tomatoes. A clever portrayal.

井 泉 水 (姓—荻原)
明治十七年生

Seisensui (surname, Ogiwara)
A native of Tōkyō; the editor of the *Sō-un* or "Overlapped Clouds," a magazine devoted to *haiku* (1927—)

[863]

別 れ る

天の川も 濃くなつた事 云うて別れる

井泉水

Wakareru

Ama-no-gawa mo
Koku natta koto
Yūte wakareru

We Parted

Having said that the Milky Way
Had become denser, we parted.

Seisensui

One night we were taking leave of each other. This might prove our last farewell. We had talked all that we wanted to talk. We had nothing else to talk. Looking up at the sky, we saw that the autumn was advanced and the Milky Way had become denser than before. We said involuntarily, "See, the Milky Way has become very clear!" and then parted at last.

[864]

雲の上の花

雲の上に 花ある 摘むなり

井泉水

Kumo no Ue no Hana

Kumo no ue ni
Hana aru
Tsumu nari

Flowers Above Clouds

Above the clouds
Were flowers, which I plucked.

Seisensui

[865]

忘れられた月

忘れられた 月がある宿を 出て行く

井泉水

Wasurerareta Tsuki

Wasurerareta
Tsuki ga aru yado wo
Dete yuku

A Forgotten Moon

There was a forgotten moon;
I went out of my inn.

Seisensui

Last night, gazing at the bright moon, I sought the inn. To-day I must continue my journey. In the early morning I went out of the inn. I looked up at the sky and saw the moon, pale and faded, hanging above the roof—a forgotten moon, so to speak.

[866]

夢なき睡

夢も見ずに 寝てゐたよ 雀のこゑ

井泉水

Yume naki Nemuri

Yume mo mizu ni
Nete ita yo
Suzume no koe

A Dreamless Sleep

I have slept dreamless;
Sparrows are chirping.

Seisensui

[867]

冬の夜

冬の夜の おのが影と おのが事書く

井泉水

Fuyu no Yo

Fuyu no yo no
Ono ga kage to
Ono ga koto kaku

Winter Night

Alone with my shadow in the winter night,
I wrote about mine own affairs.

Seisensui

亞　浪（姓一臼田）
明治十二年生
Arō (surname, Usuta)

A native of Komoro, Nagano Prefecture; a graduate of the Hōsei University; the editor of the *Shakunage* or "Rhododendron," a *haiku* magazine (1879—)

[868]

門人猪山の訃を聞いて

死ぬものは　死にゆく躑躅　燃えてをり

亞　浪

Monjin Chozan no Fu wo Kiite

Shinu mono wa
Shini-yuku tsutsuji
Moete ori

At the News of the Death of my Pupil Chozan

A man destined to die will die.
The azaleas are ablaze.

Arō

Sorrow-stricken at the telegram informing him of the death of his favourite pupil, Chozan, the poet cast his eye absentmindedly on his garden, where large azaleas were blazing, crimson like blood. "Well," he thought, "a man destined to die will die sooner or later. There is no help for it. My Chozan is dead but the azaleas are in their glory. This is the providence of the Great Life." With this reflection he resigned himself to the inevitable and spontaneously burst into verse as above.

[869]

滿洲鉄嶺泥棒市にて

人間の　歯を賣つてゐる　あたたかに

亞　浪

Manshū Tetsurei Dorobō-ichi Nite

Ningen no
Ha wo utte iru
Atataka ni

At the Thieves' Fair at Tiehling, Manchuria

See, they are selling human teeth.
Ah! it is warm.

Arō

A *dorobō-ichi* or "thieves' fair" is a market where stolen goods are sold.

To his surprise and horror, the poet saw a number of human teeth exhibited on sale, amidst the din and confusion of shows and exhibitions. The spring sun was shining warm at the time. The poet's shocked and dream-like feelings are symbolized by *atataka-ni* or "it is warm."

[870]

鵯

鵯の それきり啼かず 雪の暮

亞 浪

Hiyodori

Hiyodori no
Sorekiri nakazu
Yuki no kure

The Bulbul

(A) A bulbul cried once and no more.
It was a snowy evening

(B) Only once a bulbul cried,
And not again,
In the snowy twilight.

Arō

One evening it was snowing heavily. Leaning over the railing of an upstairs room, the poet was watching snow-covered oaks and bamboos in the garden. Suddenly the stillness was broken by a bird's shrill cry, *pee pee*, and snowflakes were scattered down off the trees. It was a bulbul, he thought, and listened a moment, but the bird cried no more. The curtain of dusk grew denser and denser, and the poet forgot himself in the depths of silence.

[871]

夢 の 世

夢の世の 春は寒かり 啼け閑古

亞 浪

Yume no Yo

Yume no yo no
Haru wa samukari
Nake kanko

Dream-like Life

How cold the spring of dream-like life!
Oh, cry, *kankodori.*

Arō

Kanko is a seldom used, abbreviated form of *kankodori*. The *kankodori* is a kind of cuckoo, which is a symbol of loneliness.

This verse was composed when the poet visited the ruins of the castle-palaces of the Fujiwaras situated at Hiraizumi, in Rikuchū Province, and the ruins of Takadachi Mansion in the same place, where Yoshitsune and his loyal men died a heroic death.

It was springtime, yet still cold and melancholy. The poet was full of emotion, reflecting on the vicissitudes of life and the sad fate of Yoshitsune. "Ah! life is a dream!" he thought, "If a *kankodori* cried now, I should be consoled in my loneliness!" No doubt he had in mind Bashō's verses:—

Ah, summer grasses wave!
The warriors' brave deeds were a dream!
(*See page 125*)

Kankodori, for melancholy me,
Oh, make still deeper loneliness.*

---

*Translated by Basil Hall Chamberlain.

[872]

夕　凪

夕凪や　濱蜻蛉に　つつまれて

亞　浪

Yūnagi

Yūnagi ya
Hama tombō ni
Tsutsumarete

An Evening Calm

Evening calm reigned on the seabeach.
I was surrounded by dragonflies.

Arō

One evening in early autumn, the poet was bathing in the sea. When he landed on the beach, thousands of dragonflies appeared there and surrounded him, to his wonder and alarm.

[873]

蟲　の　聲

漕ぎ出でて　遠き心や　むしの聲

亞　浪

Mushi no Koe

Kogi-ide te
Tōki kokorō ya
Mushi no koe

Singing Insects' Chirrups

Rowing far out on the sea,
My mind was carried back to ancient times
By the insects' remote faint chirrups.

Arō

One calm evening the poet, with two or three of his friends, went boating on the sea. The boat rowed out farther and farther, until the lights of fishermen's huts gleamed small like fireflies. Hark! *chin-chin-chin-chiro-rin*—the faint song of ***matsumushi*** (a kind of cricket) came to his ear over the wavelets. How faint, how remote the chirrups were! It seems that they carried the poet's mind far back to ancient times.

[874]

雪

雪の中　聲あげゆくは　我が子かな

亞　浪

Yuki

Yuki no naka
Koe age-yuku wa
Waga ko kana

Snow

It is surely my child,
Who is shouting in the snow.

Arō

It has begun to snow. Some children who were until now playing under shelter at the gate of the poet's house—including his little daughter—suddenly rushed out into the snow, shouting merrily. The poet feared lest his child might take cold, or tumble down and get hurt.

[875]

親　子　雀

親子雀　煤け葉がくれ　嘴合せ

亞　浪

Oyako Suzume

Oyako-suzume
Susuke ha gakure
Kuchi awase

A Parent Sparrow and its Child

A parent-sparrow and its young one join their bills,
Hiding themselves in sooty leaves.

Arō

泊　雲（姓一西山）
明治十年生
Haku-un (surname, Nishiyama)
A native of Hyōgo Prefecture;
Kyoshi's pupil (1877—)

[876]

落　花

昨夜の雨　吸ひし大地の　落花かな

泊　雲

Rakkwa

Yobe no ame
Suishi daiji no
Rakkwa kana

Fallen Flowers

The earth which has drunk last night's rain
Is strewn with pretty fallen flowers.

Haku-un

昨夜 is pronounced either *yūbe* or *yobe*.

[877]

露　の　雫

とくゆるく　露流れをる　木膚かな

泊　雲

Tsuyu no Shizuku

Toku yuruku
Tsuyu nagare oru
Kihada kana

Dewdrops

See, gliding down along the bark,
Some dewdrops quick and others slow.

Haku-un

麦　人（姓一星野）
明治十年生
Bakujin (surname, Hoshino)
A native of Tōkyō; the editor of the *Kidachi* or "Wooden Sword," a haiku magazine (1878—)

[878]

螢

鳴く中に 螢だまつて 光りけり

麦　人

Hotaru

Naku naka ni
Hotaru damatte
Hikari keri

Fireflies

Amid the singing insects
The fireflies shine in silence.

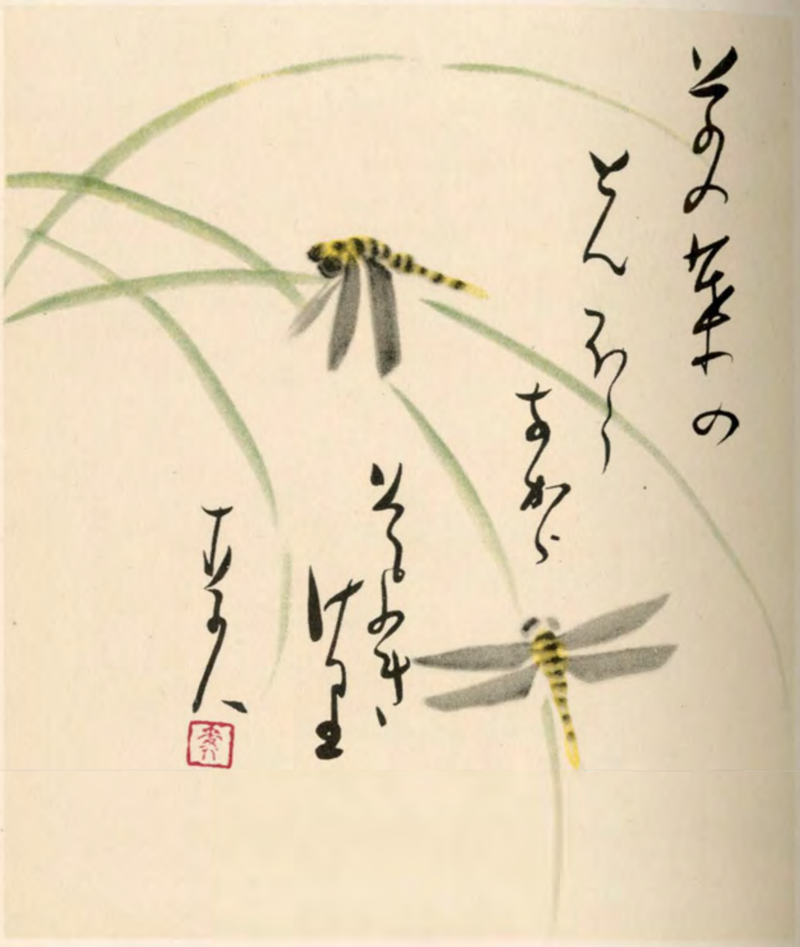
Bakujin

[879]

草　の　葉

草の葉の とんぼうながら 戰ぎけり

麦　人



" Grass Leaves "—Bakujin

Handwriting by the poet
Picture by Kōyō

Kusa-no-Ha

Kusa-no-ha no
Tombō nagara
Soyogi keri

Grass Leaves

See, the grass leaves there are swaying,
With a dragonfly perched on them.

Bakujin

[880]

雨　の　雫

雨の雫　柘榴の花を　落つる哉

麥　人

Ame-no-Shizuku

Ame-no-shizuku
Zakuro no hana wo
Otsuru kana

Raindrops

Lo ! drops of rain are dripping down
From the pomegranate flowers.

Bakujin

[881]

蟲 の 聲

蟲の聲 雨はやみたる やうす哉

麥 人

Mushi no Koe

Mushi no koe
Ame wa yamitaru
Yōsu kana

The Insects' Songs

The insects' songs are to be heard.
The rain seems to have ceased.

Bakujin

綺 堂（姓—岡本）
明治五年生
Kidō (surname, Okamoto)

A short story writer and the greatest of contemporary dramatists who has written eighty stories and a hundred and fifty-four plays; among his plays the most noteworthy are "The Shūzenji Story," "Lady Hosokawa," "Onoe and Idahachi," "The Night Story at Shinjuku," and "Chōbei of Ogurusu"; "The Shūzenji Story" and "Nobunaga" were produced respectively at Paris and Moscow (1872—)

[882]

春 雨

春雨や あすは花賣る 聲聞かん

綺 堂

Harusame

Harusame ya
Asu wa hana uru
Koe kikan

Spring Rain

Spring rain is falling. To-morrow
Flower-men will be heard hawking.

Kidō

The mist-like spring rain is gently falling. Flowers will come out in the warm rain and probably to-morrow flower-vendors will appear in the streets.

[883]

秋 の 蝶

秋の蝶 ぬれて落ちけり 草の雨

綺 堂

Aki no Chō

Aki no chō
Nurete ochikeri
Kusa no ame

An Autumn Butterfly

See, an autumn butterfly,
Wet with rain, has fallen on the grass.

Kidō

A pathetic sight!

[884]

きりぎりす

きりぎりす 鳴くや閻魔の 舌の上

綺 堂

Kirigirisu

Kirigirisu
Naku ya Emma no
Shita no ue

A Grasshopper

Hark! a grasshopper is singing
On the tongue of the King of hell.

Kidō

The *Emma* or Yâma-râja is the King of the Buddhist hells, who is represented by a gigantic wooden statue with a fierce-looking big face, and a wide-open mouth with a crimson, flame-like tongue. A lovely tiny grasshopper is sweetly singing on the terrible tongue of the monster King.

[885]

詩人一茶

永き日や 一茶は掏摸に 掏られけり

綺 堂

Shijin Issa

Nagaki hi ya
Issa wa suri ni
Surarekeri

Issa the Poet

It was a long spring day.
Issa the poet had his pocket picked.

Kidō

This is an actual event of which the poet himself gives an account in his famous "The Seventh Diary." On March 15 (of the lunar calendar), at Ueno, while he stood spellbound, seeing a show, Issa had his tobacco-pouch stolen by a pickpocket. Let it be remembered in passing that in Old Japan a tobacco-pouch, with a tobacco-pipe and its case, was often, in a way, an expensive ornament.

An interesting fact showing that, although he was a satirist, Issa was after all an easy-going, absentminded man.

* * * * *

忠 溫（姓ー櫻井）
明治十二年生
Chūon (surname, Sakurai)

A native of Matsuyama, Iyo Province; Major-General; famous as the writer of the *Nikudan* (肉彈) or "Human Bullets" and many other novels; his first book, "Human Bullets," a war novel, has been translated into English, French, German, Italian, Swedish, Greek, Chinese and Russian. On the eve of the Great European War, the Kaiser distributed copies of the German translation among the whole army and navy in his own name and commanded them to "study the Japanese spirit (1879—)

[886]

今はむかし

今はむかし 初陣の山や 草茂る
忠 溫

Ima wa Mukashi

Ima wa mukashi
Uijin no yama ya
Kusa shigeru

Long Ago

Lo! grasses grow rank on the mountain
Where, long since, I fought for the first time.
Chūon

At the battle of Port Arthur in the Russo-Japanese War (1904-5), the poet-warrior, who was then a lieutenant, fought for the first time and was seriously wounded. This verse was composed in 1927 when he re-visited the old battle-field to collect materials for his war novel, *Kusa ni Inoru* (草に祈る) or "I Prayed Among the Wild Flowers." On the hill overgrown with wild chrysanthemums, blood-red pink flowers, and grasses (he writes to me), the veteran soldier, bursting into hot tears, prayed for the peace of the spirits of his dead comrades.

臨 風（姓ー笹川）
明治三年生
Rimpū (surname, Sasagawa)

A native of Tōkyō; Doctor of Literature; Professor at the Tōyō University (1870—)

[887]

蓮の香

朝涼の 風に蓮の香 さそひ來し
臨 風

Hasu no Ka

Asa-suzu no
Kaze ni hasu no ka
Sasoi-kishi

The Perfume of Lotus Flowers

The cool morning breeze wafts
The perfume of lotus flowers.
Rimpū

[888]

筑　波　山

揚雲雀　筑波に雲は　無かりけり

臨　風

Tsukuba-Yama

Age-hibari
Tsukuba ni kumo wa
Nakari keri

Mount Tsukuba

A skylark is soaring.
No cloud hangs on Mount Tsukuba.

Rimpū

[889]

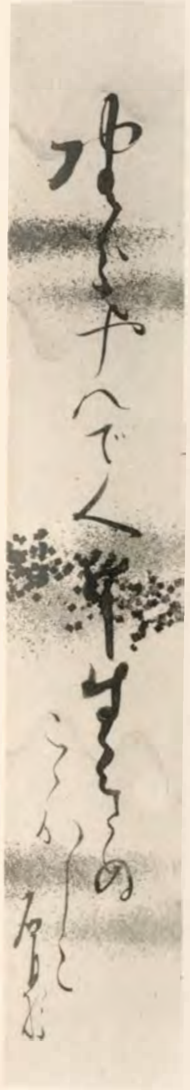
梅　の　花

海暮れて　ほのかに白し　梅の花

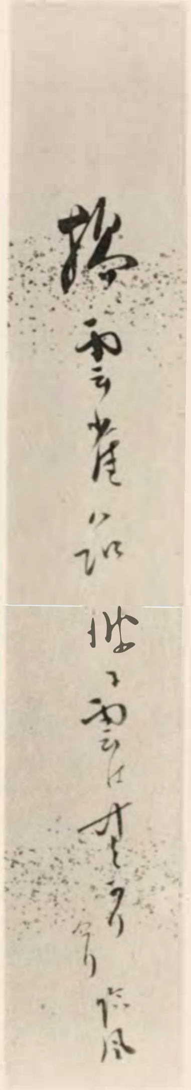
臨　風

Ume no Hana

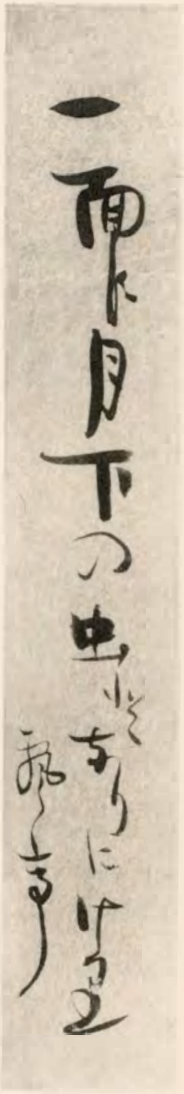
Umi kurete
Honoka ni shiroshi
Ume no hana



"Men's Voices"
By Sekitei



"Mt. Tsukuba"
By Rimpū



"Insects"
By Hyōtei

Plum Blossoms

Night having fallen on the sea,
The plum-blossoms look faintly white.

Rimpū

鶯　塘（姓—武田）
明治四年生

Ōtō (surname, Takeda)
A native of Tōkyō; the editor of the *Nanka*, a ***haiku*** magazine (1871—)

[890]

白　　魚

白魚や　網をふるへば　月ばかり

鶯　塘

Shira-uo

Shira-uo ya
Ami wo furueba
Tsuki bakari

Whitebait

Whitebait! I shook the net;
'Twas nothing but the moon!

Ōtō

Plenty of whitebait seemed to be caught in the net, but when I shook it, they proved to be the moonbeams.

蕪　子（姓―小野）
明治二十一年生
Bushi (surname, Ono)
A native of Fukuoka Prefecture; on the editorial staff of the *Tōkyō Nichi-Nichi* (1888—)

[891]

瀧　　壺

瀧壺を　見て犬吠ゆる　月夜かな

蕪　子

Taki-Tsubo

Taki-tsubo wo
Mite inu hoyuru
Tsukiyo kana

The Waterfall Basin

What a beautiful moonlit night!
A dog barks at the waterfall basin.

Bushi

[892]

支那濟南にて

賣らゝ兒　瓜抱いてゐる　畚の中

蕪　子

Shina Chiinan Nite

Uraruru ko
Uri daite iru
Fugo no naka

A Street Scene at Tsinan, China

The child for sale, a melon in arms,
Is sitting snugly in a basket.

Bushi

The barbarous custom of selling children prevails in some parts of China. The little child to be sold, quite ignorant of its fate, is sitting cosily in a straw basket, holding a melon in its arms.

[893]

猫

仔猫咬へて　猫虎の如し　日輪草

蕪　子

Neko

Koneko kuwaete
Neko tora no gotoshi
Nichirinsō

A Cat

See, holding a kitten between her teeth,
The cat looks like a tiger. The sunflower glows.

Bushi

[894]

馬來半島にて

椰子の葉に 螢かたまりて 花の如し

蕪　子

Marei Hantō Nite

Yashi no ha ni
Hotaru katamarite
Hana no gotoshi

In Malay Peninsula

The fireflies, perched in a mass
On coco-leaves, look like flowers.

Bushi

[895]

印度洋航行

波と波と 相搏つや虹 縦に横に

蕪　子

Indoyō Kōkō

Nami to nami to
Ai-utsu ya niji
Tate ni yoko ni

In the Indian Ocean

The billows strike against the billows
And rainbows rise lengthwise and crosswise.

Bushi

小　波 (姓一巖谷)
明治三年生
Sazanami (surname, Iwaya)
A native of Tōkyō; a famous
writer of fairy tales (1870—)

[896]

男と生る

櫻さく 日本に生れ 男かな

小　波

Otoko to Umaru

Sakura saku
Nihon ni umare
Otoko kana

Born a Man

How lucky I was born a man
In Japan, where the cherry-flowers bloom!

Sazanami

[897]

新 年 言 志

言はんより 行はんずる 今年かな

小　波

Shinnen Genshi

Iwan yori
Okonawan zuru
Kotoshi kana

My Resolve at the New Year

Ah! during this New Year,
I would act rather than talk!

Sazanami

[898]

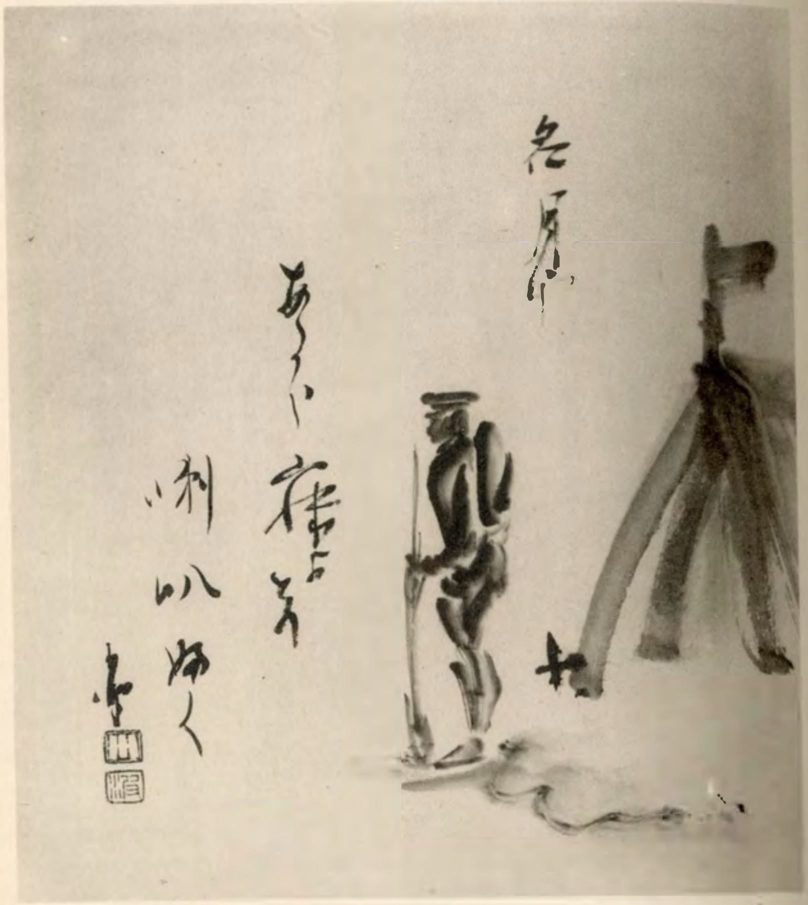
喇　叭

名月や あたら寝よとの 喇叭吹く

小　波

Rappa

Meigetsu ya
Atara neyo to no
Rappa fuku



"The Bugle"—Sazanami
Picture and handwriting by the poet

The Bugle

The harvest moon is shining but alas!
The bugle blows the call to sleep.

Sazanami

[899]

案 山 子

案山子から 案山子へ渡る 雀哉

小 波

Kagashi

Kagashi kara
Kagashi e wataru
Suzume kana

Scarecrows

See, sparrows are flying
From one scarecrow to another.

Sazanami

[900]

菊 と 紅 葉

菊紅葉 日本中の 曠著哉

小 波

Kiku to Momiji

Kiku momiji
Nippon jū no
Haregi kana

Chrysanthemums and Maple Leaves

The chrysanthemums and crimson maple leaves —
They are the gala dresses of all Japan.

Sazanami

冬　葉（姓―吉田）
明治二十五年生
Tōyō (surname, Yoshida)

A native of Naeki, Mino Province; the editor of a *haiku* magazine (1892—)

[901]

枯　野

群鳥の　日塞ぎ落つる　枯野かな

冬　葉

Kareno

Mura-dori no
Hi fusagi otsuru
Kareno kana

A Withered Moor

Intercepting sunbeams, thousands of birds
Have flown down on the withered moor.

Tōyō

[902]

星　流　る

夕空を　星の流るゝ　暑さかな

冬　葉

Hoshi Nagaru

Yūzora wo
Hoshi no nagaruru
Atsusa kana

Shooting Stars

O, what a hot evening!
Some stars shot through the sky.

Tōyō

[903]

茶　臼　の　音

春雨や　茶を碾く老が　臼の音

冬　葉

Cha-usu no Oto

Harusame ya
Cha wo hiku oi ga
Usu no oto

The Sound of a Tea-Mill

Through the spring rain is heard the sound
Of a tea hand-mill ground by an old man.
Tōyō

On a quiet spring day through the silver threads of rain falling lightly, is to be heard the gentle sound of a hand-mill grinding dry tea leaves. The sound of the quietly falling rain and the sound of the tea-mill, ground softly and slowly by an old man, harmonize with each other and combine into a musical note.

[904]

鶯　鳴　く

花に遠く　鶯鳴くや　御室寺
冬　葉

Uguisu Naku

Hana ni tōku
Uguisu naku ya
Omuro-dera

Nightingales Sing

Far from the flowers of the Omuro Temple
Some nightingales are singing quietly.
Tōyō

The Omuro-dera is an old Buddhist temple in the suburbs of Kyōto celebrated for its cherry-flowers.

In a pine-wood, a little way from the Omuro Temple which is thronged by visitors to the cherry-flowers, some nightingales are singing sweetly and quietly.

[905]

釣　り

樓よりの　投げ釣り遠し　夏の月
冬　葉

Tsuri

Rō yori no
Nage-zuri tōshi
Natsu no tsuki

Angling

Beneath the summer moon we cast
Long fishing lines from the tea-house.
Tōyō

On a bright moonlight night in summer, a company of four or five friends are holding a moon-viewing party in the upstairs room of a two or three-storeyed tea-house situated on a river or a lake. In order to add to the enjoyment, they cast three or four fishing lines far into the water as they eat and drink. When fish are caught, they are cooked on the spot.

[906]

釣　竿

月見草　咲いて釣竿　おさめけり
冬　葉

Tsuri-Zawo

Tsukimi-sō
Saite tsuri-zawo
Osame keri

The Fishing Rod

The evening-primrose having bloomed,
I gathered in my rod and line.

Tōyō

The ***tsukimisō*** or "moon-viewing flower," a kind of evening primrose, blooms in the evening and fades in the morning. Hence its name.

The poet had been absorbed in fishing for several hours, since the morning. When the evening primroses about where he sat bloomed round about him, he realized that it was evening, and reluctantly gathered up his fishing tackle to go home.

[907]

吊　橋

朝霧や 吊橋渡る 人の聲

冬　葉

Tsuri-Bashi

Asa-giri ya
Tsuri-bashi wataru
Hito no koe

A Hanging Bridge

Through the morning mist were heard
The voices of men crossing a hanging bridge.

Tōyō

One misty morning, the poet awoke in an upstairs room of an inn in a mountain town. He was surprised to hear voices coming from a high place. Looking out wonderingly he caught a vague glimpse of two or three woodmen or mushroom-gatherers crossing a hanging bridge, conversing together. Their voices were very clearly audible, which was probably due to the density of the mist.

東 洋 城（姓一松根）
明治十一年生
Tōyōjō (surname, Matsune)
A native of Tōkyō; a graduate of the Law College, Kyōto Imperial University; the editor of the ***Shibu Gaki*** or "Astringent Persimmon," a ***haiku*** magazine (1878—)

[908]

のどかな春日

のどかさに 寝てしまひけり 草の上

東洋城

Nodoka na Harubi

Nodokasa ni
Nete shimai keri
Kusa no ue

The Balmy Spring Day

Soothed by the balmy spring day,
I fell asleep upon the grass.

Tōyōjō

[909]

先　　陣

先陣の 戰うてゐる 霞かな

東洋城

Senjin

Senjin no
Tatakō te iru
Kasumi kana

The Vanguard

Lo! the vanguard is fighting
Over there in the mist.

Tōyōjō

晋　風（姓一勝峯）
明治二十年生
Shimpū (surname, Katsumine)
A native of Tōkyō; studied in the Tōyō University; the editor of the *Kōtō* or "The Yellow Orange," a *haiku* magazine (1887—)

[910]

朝　　窓

朝窓や 笹鳴く方へ 椅子向ける

晋　風

Asa-Mado

Asa-mado ya
Sasa-naku hō e
Isu mukeru

The Morning Window

By the morning window I turned my chair
Toward where a young nightingale essayed to sing.

Shimpū

Sasa-naku, literally, means "to sing a little,', and it is a poet's technical phrase signifying "a young nightingale essays to sing."

The poet turns his chair towards a thicket beyond his garden, where a young nightingale is singing, clumsily, not too expertly.

[911]

秋　の　雲

石に踞して 秋の雲見る 無關心

晋　風

Aki no Kumo

Ishi ni kyoshite
Aki no kumo miru
Mukanshin

Autumn Clouds

Sitting upon a stone,
I watched the autumn clouds
With indifference.

Shimpū

梓　月 (姓—籾山)
明治十一年生
Shigetsu (surname, Momiyama)
A native of Tōkyō; a graduate of the Economics College, Keiō University; the writer of some literary miscellanies (1878—)

[912]

多　寶　塔

山寺や　花にうづめる　多寶塔

梓　月

Tahōtō

Yamadera ya
Hana ni uzumeru
Tahōtō

A Pagoda

A mountain temple!
The pagoda is buried
In cherry-flowers.

Shigetsu

[913]

富　士

山あひに　富士見る花の　きれめかな

梓　月

Fuji

Yama-ai ni
Fuji miru hana no
Kireme kana

Mount Fuji

Between hills I descried Fuji
Through a rift in the cherry-bloom.

Shigetsu

寅日子 (姓—寺田)
明治十一年生
Torahiko (surname, Terada)
A native of Tōkyō; Doctor of Science; an expert in the Earthquake Laboratory attached to Tōkyō Imperial University; Shiki's and Sōseki's pupil (1878—)

[914]

野良犬

野良犬が ついて來るなり 墓參り

寅日子

Nora-inu

Nora-inu ga
Tsuite kuru nari
Haka-mairi

A Stray Dog

When I was going to a grave,
Behold, a stray dog followed me.

Torahiko

[915]

花火

遠花火 開いて消えし 元の闇

寅日子

Hanabi

Tō-hanabi
Hirai-te kie shi
Moto no yami

Fireworks

Distant fireworks burst in splendour —
Died away —
Then all was darkness as before.

Torahiko

[916]

淋しき海

雪霰 帆一つ見えぬ 海淋し

寅日子

Sabishiki Umi

Yuki arare
Ho hitotsu mie-nu
Umi sabishi

The Lonesome Sea

The sea is lonesome when
It snows and hails, and not one sail is seen.

Torahiko

石鼎（姓一原）
明治十九年生
Sekitei (surname, Hara)
A native of Shimane Prefecture; on the editorial staff of the *Tōkyō Nichi-Nichi* (1886—)

[917]

凧

凧のべて　鳥あなどるや　浦の子等

石　鼎

Tako

Tako nobe-te
Tori anadoru ya
Ura no ko-ra

Kites

How village children scorn the birds,
Triumphant with their soaring kites!

Sekitei

[918]

霰

風空に　もんどりうつて　霰かな

石　鼎

Arare

Kaze-zora ni
Mondori utte
Arare kana

Hailstones

See, in the windy sky,
The hailstones somersault.

Sekitei

[919]

牡　丹

薄日しだいに　つよまり光る　牡丹かな

石　鼎

Botan

Usubi shidaini
Tsuyomari hikaru
Botan kana

Peony Flowers

See, on the peony flowers,
The dim sun shone more brightly by degrees.

Sekitei

It is true that the cherry-blossom is the most beautiful of Japanese flowers, but in size and richness of colour no flower can equal the peony flower, which is red, purple or white and often four or five inches in diameter.

The dim beams of the sun, at first wrapt in a thin haze, grew in brightness as the haze gradually cleared away, until at last the sun shone in full splendour upon the gorgeous peony flowers.

[920]

蜘　蛛

今かけし　巣に夕風や　蜘蛛やすし

石　鼎

Kumo

Ima kakeshi
Su ni yūkaze ya
Kumo yasushi

A Spider

In the evening breeze
A spider sits serene
On its web just spun.

Sekitei

[921]

人　聲

野分やんで　人聲生きぬ　こゝかしこ

石　鼎

Hito-Coe

Nowaki yande
Hito-goe ikinu
Koko kashiko

Men's Voices

The autumn tempest having ceased,
Men's voices revived here and there.

Sekitei

The autumn tempest has ceased and in the calm ensuing men's voices are audible here and there. Needless to say, "Men's voices revived" is a figure of speech. This verse expresses the feeling of relief experienced at the cessation of the storm.

紅　綠（姓一佐藤）
明治七年生
Kōroku (surname, Satō)
A native of Hirosaki; a novelist (1874—)

[922]

魚　の　眼

魚の眼の　するどくなりぬ　秋の水

紅　綠

Uwo no Me

Uwo no me no
Surudoku narinu
Aki no mizu

The Eyes of Fish

Lo! in the water of autumn
The eyes of fish have become sharp.

Kōroku

[923]

地藏の頭巾

いつもいつも　同じ頭巾の　地藏かな

紅綠

Jizō no Zukin

Itsu mo itsu mo
Onaji zukin no
Jizō kana

The Hood of *Jizō* Image

Ever and ever the same hood
Is worn by the *Jizō* Image.

Kōroku

Jizō Image is a stone image of *Jizō*, the patron god of children.

蝶二（姓一中內）
明治八年生
Chōji (surname, Naka-uchi)
A native of Kōchi Prefecture;
a journalist (1875—)

[924]

鶯

鶯の　梅に戀する　小庭かな

蝶二

Uguisu

Uguisu no
Ume ni koi suru
Koniwa kana

The Nightingale

See how the nightingale makes love
To plum-blossoms in my garden!

Chōji

[925]

行年

行年を　頰づゑついて　眺めけり

蝶二

Yuku-Toshi

Yuku-toshi wo
Hōzue tsuite
Nagame keri

The Departing Year

I watched the parting year,
My chin upon both hands.

Chōji

爲　山（姓—下村）
明治二年生
Izan (surname, Shimomura)
A native of Matsuyama; a painter (1868—)

[926]

乙　鳥

乙鳥伸して 行くや麦の穂 すれすれに

爲　山

Tsubame

Tsubame noshite
Yukuya mugi no ho
Sure-sure ni

A Swallow

A swallow is sailing bravely by,
Almost grazing the ears of barley.

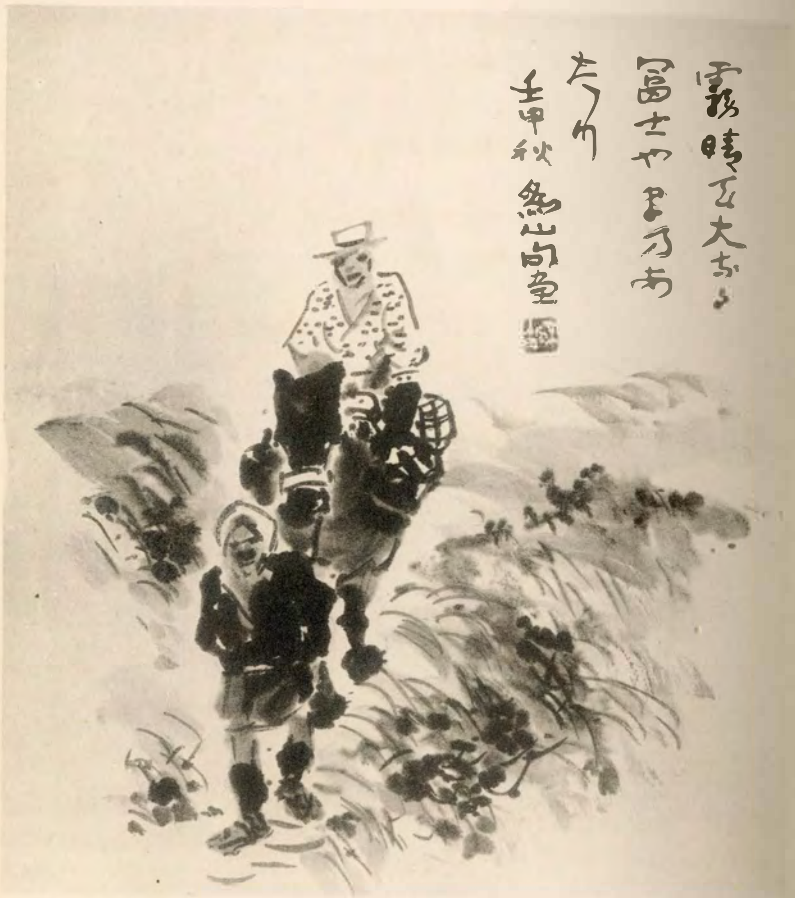
Izan

[927]

富　士

霧晴れて 大なる富士や まのあたり

爲　山



"Mount Fuji"—Izan

Picture and handwriting by the poet

Fuji

Kiri harete
Ōinaru Fuji ya
Mano-atari

Mount Fuji

The mists having melted away,
Great Fuji towers full before my eyes.
Izan

[928]

乞　食

朝顔や　我世めかして　乞食住む
爲　山

Kojiki

Asagao ya
Waga-yo mekashite
Kojiki sumu

A Beggar

How happily the beggar lives
With morning-glories' luxury!
Izan

* * * * *

犀　星（姓—室生）
明治二十二年生
Saisei (surname, Muro-o)
A native of Kanazawa, Kaga
Province; the writer of several
essays and poems (1889—)

[929]

き り ぎ り す

きりぎりす　己が脛喰ふ　夜寒かな
犀　星

Kirigirisu

Kirigirisu
Ono ga sune kuu
Yosamu kana

Grasshoppers

What a chilly autumn night!
Grasshoppers eat their own legs.
Saisei

和　風（姓—安藤）
慶應二年生
Wafū (surname, Andō)
A native of Akita; the editor
of the *Akita Shimpō* (1866—)

[930]

戀のシンフォニー

月の下　蟲等が戀の　シンフォニー
和　風

Koi no Sinfoni

Tsuki no shita
Mushi-ra ga koi no
Sinfoni

A Symphony of Love

Beneath the moon the insects play
A symphony of love.
Wafū

[931]

春　動　く

春動く　見よ風車　水車
和　風

Haru Ugoku

Haru ugoku
Miyo kaza-guruma
Mizu-guruma

Spring is Abroad

Spring is stirring!
Behold the windmills and the waterwheels.
Wafū

[932]

元　日

元日の 心ぞ神に 近からむ

和　風

Gwanjitsu

Gwanjitsu no
Kokoro zo kami ni
Chikakaran

New Year's Day

My mind on New Year's Day
Is haply near to God.

Wafū

[933]

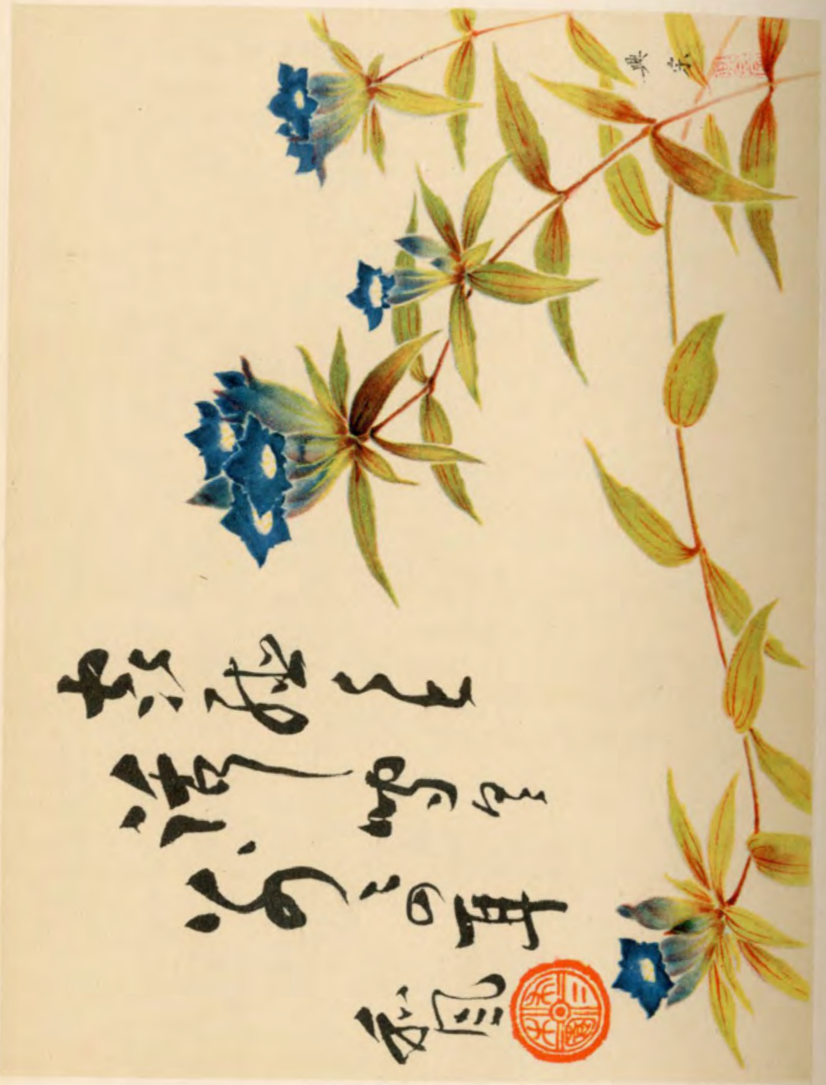
別々の耳

蟲聴くと 話し聞くと 別々の耳

和　風

Betsu-betsu no Mimi

Mushi kiku to
Hanashi kiku to
Betsu-betsu no mimi



"Different Ears"—Wafū
Handwriting by the poet
Picture by Kōsō

Different Ears

Aye, different ears listen to
The insects' songs and to the talk of men.
Wafū

[934]

我 が 魂

蝶消えて 魂我に 返りけり
和　風

Waga Tamashii

Chō kiete
Tamashii ware ni
Kaeri keri

My Soul

The butterflies disappearing,
My soul has come again to me.
Wafū

While absorbed in contemplation of the butterflies, the poet was almost absentminded; but on their disappearance, his soul came back to him, so to speak.

[935]

地　球

元日を 地球が廻る 元日も
和　風

Chikyū

Gwanjitsu wo
Chikyū ga mawaru
Gwanjitsu mo

The Globe

The globe revolves on New Year's Day;
Yes, it revolves even on New Year's Day.

Wafū

On New Year's Day the Japanese rest from work, but the globe revolves even on the day, nay it moves all the year round.

肋　骨（姓一佐藤）
明治四年生
Rokkotsu (surname, Satō)
A native of Tōkyō; Major-general; Hyōtei's pupil (1871—)

[936]

白　雨

白雨や　蓮の浮葉に　風わたる

肋　骨

Yūdachi

Yūdachi ya
Hasu no uki-ba ni
Kaze wataru

A Summer Shower

A shower coming, the wind blew
Upon the floating lotus leaves.

Rokkotsu

[937]

赤　前　垂

春風や　赤前垂が　出て招く

肋　骨

Aka Maedare

Haru-kaze ya
Aka-maedare ga
Dete maneku

Red Aprons

The spring breeze is blowing;
Red aprons come out and beckon.

Rokkotsu

One breezy spring day, the poet visited a place of interest. As is customary in such places, some pretty maids wearing red aprons came out of the tea-houses and beckoned, saying, "Please, come in, sirs." and "Pray, be seated, ladies."

* * * * *

蛇　笏（姓—飯田）
明治十八年生
Dakotsu (surname, Iida)
A native of Kai Province; the editor of the *Unmo* or "Mica," a ***haiku*** magazine; Kyoshi's pupil (1885—)

[**938**]

雲　　雀

山風に ながれて遠き 雲雀かな
蛇　笏

Hibari

Yama-kaze ni
Nagarete tōki
Hibari kana

The Skylark

The lark has drifted far away
Blown by the mountain wind.
Dakotsu

[**939**]

花　　桃

花桃の 吹き降りに逢ふ 畠かな
蛇　笏

Hana-Momo

Hana-momo no
Fuki-buri ni ou
Hatake kana

Peach Blossoms

In the field I was overtaken
By a storm of peach-blossoms.
Dakotsu

In the field, to his delighted surprise, a sudden wind showered on the poet scarlet and white peach-blossoms.

[**940**]

芥川龍之介氏を悼む

たましひの たとへば秋の 螢かな
蛇　笏

Akutagawa Ryūnosuke Shi wo Itamu

Tamashii no
Tatoeba aki no
Hotaru kana

Mourning for the Late Mr. Akutagawa

The soul might be likened
To an autumn firefly.
Dakotsu

霽 月 (姓—村上)
明治二年生
Seigetsu (surname, Murakami)
A native of Matsuyama; Shiki's
pupil (1869—)

[941]

三 味 線

月見船 三味線引いて 下りけり

霽 月

Samisen

Tsukimi-bune
Samisen hiite
Kudari keri

The *Samisen*

The moon-viewing boat rowed down the stream,
Playing the *samisen.*

Seigetsu

[942]

三 井 の 鐘

木枯に 吹かれて遠し 三井の鐘

霽 月

Mii no Kane

Kogarashi ni
Fukarete tōshi
Mii no kane

The Bell of the Mii Temple

The bell of the Mii Temple is heard
Far off, blown by the withering gale.

Seigetsu

The *kogarashi* (木枯) or "tree-withering gale" blows during the close of autumn and the beginning of winter.

水 巴 (姓—渡邊)
明治十五年生
Suiha (surname, Watanabe)
A native of Tōkyō; Meisetsu's
and Kyoshi's pupil; the editor
of a *haiku* magazine (1882—)

[943]

簪 が 媚 び る

櫛買へば 簪がこびる 夜寒かな

水 巴

Kanzashi ga Kobiru

Kushi kaeba
Kanzashi ga kobiru
Yosamu kana

Hair-Pins Flattered Me

One chilly autumn night I bought a comb.
Then how the hair-pins flattered me!

Suiha

Kanzashi or Japanese hair-pins are ornaments, often highly artistic and very expensive.

The poet imagines himself to be a young girl.

One chilly autumn night she bought a comb at a fancy goods store. Then many beautiful hair-pins on exhibition seemed as if they wanted her to buy them. In other words the girl's fancy was caught by those beautiful *kanzashi*.

樂 天 (姓一中村)
慶應元年生
Rakuten (surname, Nakamura)
A native of Hyōgo Prefecture;
Engaged in agriculture (1865—)

[944]

ひ で り

蓮池の 水を田に引く 旱かな

樂 天

Hideri

Hasu-ike no
Mizu wo ta ni hiku
Hideri kana

A Drought

What a drought! Into the ricefields
Was drawn off the water from lotus ponds.

Rakuten

[945]

日 傘

日傘傾け ほゝ笑みかはし 別れけり

樂 天

Higasa

Higasa katamuke
Hohoemi kawashi
Wakare keri

Parasols

Slanting their parasols, they smiled
One to another, and parted.

Rakuten

か な 女 (姓一長谷川)
明治二十年生
Kana-Jo (surname, Hasegawa)
A native of Tōkyō; the wife of the late Reiyoshi Hasegawa, a *haijin*; the editor of The *Nukago*, a *haiku* magazine (1887—)

[**946**]

羽 子 板

羽子板の 重きがうれし 突かで立つ

かな女

Hagoita

Hagoita no
Omoki ga ureshi
Tsukade tatsu

A Battledore

Pleased with my heavy battledore,
I stood still instead of playing.

Kana-Jo

There are two kinds of battledores. One kind is cheap and light, used for playing. The other kind is chiefly for ornamental purposes—expensive, heavy and beautiful, painted with the portrait of some popular actor in his favourite rôle. The other girls are merrily playing "battledore and shuttlecock" while the young poetess, happy with her battledore, stands watching her friends.

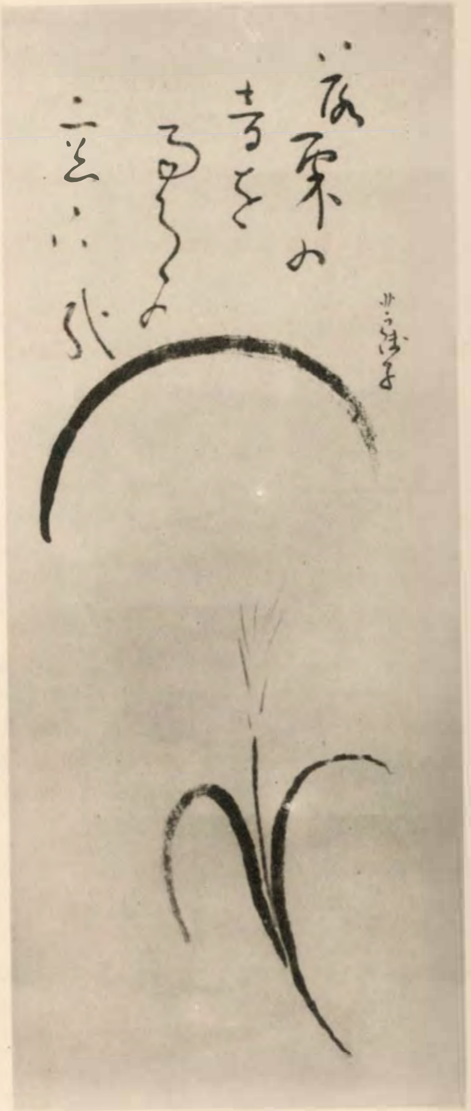
芋 錢 (姓—小川)
明治元年生
Usen (surname, Ogawa)
A native of Ushiku, Ibaraki
Prefecture ; a painter (1867—)

[**947**]

落 栗

落栗の 音を雨月の 窓下哉

芋 錢



"Falling Chestnuts"—Usen
Picture and handwriting by the poet

Ochi-Guri

Ochi-guri no
Oto wo ugetsu no
Sōka kana

Falling Chestnuts

Falling chestnuts were heard, under the window,
Through the rain hiding the autumn moon.
Usen

The poet looked forward to enjoying the bright harvest moon; but the night proved to be rainy and through the rain the sound of falling chestnuts was heard under his window.

A quiet, lonesome atmosphere is here well portrayed.

雉 子 郎 (姓一石島)
明治二十年生
Kijirō (surname, Ishijima)
A native of Gyōda, Musashi Province; a major in the Salvation Army (1887—)

[948]

金　　魚

罎の金魚 あはれみつゝも 忘れがち
雉子郎

Kingyo

Bin no kingyo
Awaremi tsutsu mo
Wasure-gachi

Goldfish

I love the goldfish in the globe,
Yet ah! I am apt to forget them.

Kijirō

[949]

巨　　犬

此巨犬 幾人雪に 救ひけん

雉子郎

Kyoken

Kono kyoken
Ikutari yuki ni
Sukui-ken

A Big Dog

What a big dog! I wonder
How many lives he has saved from snow!

Kijirū

[950]

水　　輪

鯉浮いて 栗落ちて水輪 相搏てり

雉子郎

Mizu-Wa

Koi uite
Kuri ochite mizu-wa
Ai uteri

Water-Circles

A carp rose and a chestnut fell in,
And the water-circles beat each other.

Kijirō

[951]

凧

旅人や 泣く子に凧を 揚げてやる

雉子郎

Tako

Tabibito ya
Naku-ko ni tako wo
Agete yaru

A Kite

See, for a crying boy,
A traveller has flown his kite.

Kijirō

* * * * *

普羅 (姓一前田)
明治十九年生
Fura (surname, Maeda)
A native of Tōkyō; Kyoshi's pupil; the editor of a *haiku* magazine (1886—)

[952]

柿

しみじみと 日を吸ふ柿の 靜かな

普羅

Kaki

Shimizimi to
Hi wo suu kaki no
Shizuka kana

Persimmons

How serene are the persimmons,
Deeply absorbing the sunshine!

Fura

The second line means "growing redder in the autumn sun."

八重櫻 (姓一廣江)
明治十二年生
Yaezakura (surname, Hiroe)
A native of Izumo Prefecture; engaged in farming (1879—)

[953]

我家の竈

我家の 竈の外は 枯野かな

八重櫻

Waga Ie no Kamado

Waga ie no
Kamado no hoka wa
Kareno kana

The Hearth of My House

Excepting the hearth of my house,
All is a withered plain.

Yaezakura

奇笑 (姓一田中)
明治二十三年生
Kishō (surname, Tanaka)
A native of Kasaoka, Okayama Prefecture (1890—)

[954]

大凪

大凪に 陽はありながら 暮るゝ湖

奇笑

Ō-Dako

Ō-dako ni
Hi wa arinagara
Kururu umi

A Great Kite

The sun still shines on a great kite,
But night has fallen on the lake.

Kishō

湖 or "lake" is usually pronounced *mizu-umi* but rarely *umi* like 海 or "sea."

青　嵐 (姓一永田)
明治九年生
Seiran (surname, Nagata)
A native of Hyōgo Prefecture;
Mayor of Tōkyō, member of
the House of Peers (1876—)

[955]

多　摩　川

多摩の水 岐れて細し 梅の里

青　嵐

Tama-Gawa

Tama no mizu
Wakarete hososhi
Ume no sato

The Tama River

The Tama branches into brooks
Where beautiful plum-blossoms bloom.

Seiran

[956]

震　災

天の川の 下に殘れる 一寺かな

青　嵐

Shinsai

Ama-no-gawa no
Shita ni nokoreru
Ichi-ji kana

The Earthquake

Lo! one temple remains
Under the Milky Way.

Seiran

The earthquake-fire of 1923 destroyed almost all the thriving streets of Tōkyō. Only the Sensōji Temple at Asakusa, popularly called "Asakusa Kwannon," remained undamaged in the midst of the wilderness.

[957]

鶯

我默す 鶯窓に 迫り鳴く

青　嵐

Uguisu

Ware mokusu
Uguisu mado ni
Semari naku

A Nightingale

I sat still and silent.
A nightingale sang close by the window.

Seiran

蘇　子（姓—木下）
明治元年生
Soshi (surname, Kinoshita)
A native of Wakayama Prefecture; a business man (1868—)

[958]

蒙古にて

いつ暮るゝ 野ともおぼえぬ 日永かな

蘇　子

Mōko Nite

Itsu kururu
No tomo oboenu
Hinaga kana

In Mongolia

What a long day! I hardly realize
The sun will ever set upon the moor.

Soshi

[959]

雪崩

あかあかと 日のさしながら 雪崩かな

蘇　子

Nadare

Aka-aka to
Hi no sashi nagara
Nadare kana

An Avalanche

The red sun shines brightly,
And yet—an avalanche!

Soshi

白水郎（姓—大場）
明治二十三年生
Hakusuirō (surname, Ōba)
A native of Tōkyō; a business man; the editor of a ***haiku*** magazine (1890—)

[960]

河口湖にて

暑き日や 雲のまゝなる 倒さ富士

白水郎

Kawaguchi-Ko Nite

Atsuki hi ya
Kumo no mama naru
Sakasa Fuji

Lake Kawaguchi

'Tis a hot day.
Inverted Fuji, wreathed with clouds,
Gleams in the lake.

Hakusuirō

Kawaguchi-Ko, a beautiful lake situated at the northwestern foot of Mount Fuji, is one of the so-called "Five Lakes of Fuji."

It is a hot summer day. In the placid waters of Lake Kawaguchi is reflected an inverted image of the peerless Mount Fuji, with streaks of snow still left on its peak, and encircled with fleecy clouds half way up—a refreshing sight which makes the beholder forget the intense heat.

星川（姓一鳥山）
明治八年生
Seisen (surname, Toriyama)
A native of Okayama Prefecture; a physician (1875—)

[961]

元旦

元旦に 思邪 なかりけり

星川

Gwantan

Gwantan ni
Omoi yokoshima
Nakari keri

New Year's Day

On the morning of New Year's Day,
There is not an evil thought in me.

Seisen

別天樓（姓一野田）
明治二年生
Bettenrō (surname, Noda)
A native of Okayama Prefecture; Principal of Mikage Commercial School, Settsu Province (1869—)

[962]

歌がるた

歌がるた 女の瞳 燃えてあり

別天樓

Uta-Garuta

Uta-garuta
Onna no hitomi
Moete ari

The Game of Poem-Cards

Lo! at the game of poem-cards,
The women's eyes are burning bright.

Bettenrō

The pack of the *uta-garuta*, or game of poem-cards, contains one hundred cards, each inscribed with the latter half of one of the poems in the famous anthology *Hyakunin Isshu* or "Single Verses by a Hundred Poets." The game is played as follows: the reader reads the first half of each verse and the players endeavour to pick up the corresponding half. The skill, of course, consists in knowing the poems by heart and quickly recognizing the written characters.

[**963**]

青葉若葉

青葉若葉 高取の城 見ゆるかな

別天樓

Aoba Wakaba

Aoba wakaba
Takatori no shiro
Miyuru kana

Green Young Foliage

Lo! Takatori Castle gleams
Afar through green young foliage.

Bettenrō

Takatori Castle stands on Mt. Takatori near the town of Tosa in Yamato Province. It is a well-known strong castle built six centuries ago, during the war between the Northern and Southern Courts.

兎 士（姓一中島）
明治十七年生
Toshi (surname, Nakajima)
A native of Ikao, a place noted for hot springs; an employee of a firm; Tōyōjō's pupil (1884—)

[**964**]

初雪

初雪や 無用の人は 通るべからず

兎 士

Hatsu-Yuki

Hatsu-yuki ya
Muyō no hito wa
Tōru bekarazu

The First Snow

How beautiful the first snow is!
"No admittance except on business."

Toshi

[965]

金魚

美男美女の 戀もあるべし 藻の金魚

兎士

Kingyo

Binan bijo no
Koi mo aru beshi
Mo no kingyo

Goldfish

Among the goldfish in the hornworts there may be
A handsome lad and a beautiful lass in love.

Toshi

溪水（姓一松島）

Keisui (surname, Matsushima)
A native of Fukaya, Saitama Prefecture; an employee of a firm

[966]

名月

名月を 庭に殘して 戸をしめる

溪水

Meigetsu

Meigetsu wo
Niwa ni nokoshite
To wo shimeru

The Harvest Moon

I have shut the doors, leaving
The harvest moon out in the garden.

Keisui

三允（姓一中野）
明治十二年生

San-in (surname, Nakano)
A native of Satte, Saitama Prefecture; a pharmacist; Shiki's pupil (1879—)

[967]

案山子

吾行けば 共に歩みぬ 遠案山子

三允

Kagashi

Waga yukeba
Tomoni ayuminu
Tō-kagashi

A Scarecrow

It walked too as I walked —
A scarecrow far away.

San-in

芭　臣（姓一梶原）
元治元年生
Hashin (surname, Kajiwara)
A native of Kagawa Prefecture;
a druggist (1864—)

[968]

降　雪

天も地も　なしたゞ雪の　降しきる

芭　臣

Kōsetsu

Ten mo chi mo
Nashi tada yuki no
Furi-shikiru

Snowfall

There is neither heaven nor earth,
Only snowflakes which fall continually.

Hashin

*　*　*　*　*

紫　泉（姓一生駒）
明治二十七年生
Shisen (surname, Ikoma)
A native of Daishōji, Ishikawa
Prefecture; Rogetsu's pupil
(1894—)

[969]

胡　瓜

一寸の　胡瓜に初夏の　匂かな

紫　泉

Kiuri

Issun no
Kiuri ni shoka no
Nioi kana

A Cucumber

Ah! an inch long cucumber
Is fragrant of early summer.

Shisen

In the smell of a tiny cucumber the poet finds the atmosphere of early summer.

芙　峰（姓一兼井）
明治十九年生
Fuhō (suruame, Kanei)
A native of Shizuoka Prefecture (1886—)

[970]

月　　夜

寝たと云ふ 人に又逢ふ 月夜かな

芙　峰

Tsukiyo

Neta to yū
Hito ni mata ou
Tsukiyo kana

A Moonlight Night

A moonlight night. I met a man
Who was said to have gone to sleep.

Fuhō

小　蕾（姓—福島）
明治二十四年生
Shōrai (surname, Fukushima)
A native of Shimane Prefecture; a school teacher (1891—)

[971]

金　　魚

生きてゐる 金魚何びき 氷割る

小　蕾

Kingyo

Ikite iru
Kingyo nambiki
Kōri waru

Goldfish

How many goldfish were alive?
I broke through the ice.

Shōrai

大　羽（姓—小峰）
明治六年生
Tai-u (surname, Komine)
A native of Tōkyō; an artist (1873—)

[972]

電　　話

いちはやく 電話の御慶 來る哉

大　羽

Denwa

Ichihayaku
Denwa no gyokei
Kitaru kana

Telephone

Ah! first of all by telephone
Have come the New Year's compliments!

Tai-u

古　泉（姓—森）
明治十二年生
Kosen (surname, Mori)
A native of Kishiwada, Izumi
Province; Seisei's pupil (1879—)

[**973**]

良　夜

我が心 見らるゝやうな 良夜哉

古　泉

Ryōya

Waga kokoro
Miraruru yō na
Ryōya kana

A Moonlight Night

The moon shines brightly as if
It sees into my heart.

Kosen

* * * * *

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* * * * *

Extracts from Japanese reviews of the First Edition (*One Thousand Haiku Ancient and Modern*) of the present volume (Translated from the Japanese, except Professor Nitobe's review).

EDITORIAL JOTTINGS

By Inazō Nitobe (新渡戸稲造)

A Collection of Gems by Professor Miyamori

Mr. Miyamori, already known as an eminent writer in English and the translator of the masterpieces of Chikamatsu, has again put the students of English under obligation for a work which has seemed to me a wellnigh impossible task. " One Thousand Haiku Ancient and Modern," lately issued by the Dōbuusha Press, shows the unabated zeal and indefatigable energy of the professor.

The selection of one thousand out of tens of thousands is in itself an arduous undertaking. One must be possessed of sharp acumen and a fine artistic sense.

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A man who can do this is worthy of our warmest thanks.

(The English edition of The *Tokyo Nichi Nichi*, December 18, 1930.)

No writer of English, foreign or Japanese, can equal Professor Miyamori in the translation of *haiku.*

Professor Chisi Murai (村井知至), President of The First School of Foreign Languages. (The *Hōchi*, November, 2, 1930.)

Nobody is qualified to talk of ***haiku*** except those who can appreciate Professor Miyamori's concise translations. There is no better method of transplanting ***haiku*** in any European language.

Professor Tsukuru Fujimura (藤村作), Tokyo Imperial University. (*Tokyo Nichi Nichi*, November, 1930.)

Professor Miyamori's *One Thousand Haiku Ancient and Modern* occupies a unique position among thousands of books published in recent years and is bound to survive them.

Professor Jirō Shimoda (下田次郎), Principal of the Literature Department of the Women's Higher Normal School. (The *Yorozu*, October 5, 1930.)

Four or five foreigners have attempted to translate *haiku* into English but most of their translations have proved failures. Even Lafcadio Hearn, with his wonderful genius, has not fully succeeded in his efforts. But Professor Miyamori has achieved a splendid success in this difficult task.

Professor Hisao Homma (本間久雄), Waseda University. (The *Kokumin*, September 26, 1930.)

Professor Miyamori is not only one of the few Japanese scholars of English literature who can write good English, but also a scholar who has a deep appreciation of and no little interest in Japanese literature, so that he is the most fitted for the task of translating *haiku* into English.

Professor Mōfu Katō (加藤猛夫), Japan University. (The *Study of English Literature.*)

Professor Miyamori is, as Professor Mōfu Katō says, our "national asset" as an introducer abroad of Japanese literature.

Professor Makoto Nagai (長井眞琴), Tokyo Imperial University. (The *Yomiuri*, September 29, 1930.)

There are many scholars who translate English literature into Japanese, but very few who can ably translate Japanese literature into English, and Professor Miyamori is an eminent representative of those few scholars.

Each page bears witness to the great pains and conscientious efforts of the translator.

Professor Matsuo Takagaki (高垣松雄), the Rikkyō University. (*The study of English*, December 1, 1930.)

Perhaps none can rival Professor Miyamori in ability to translate *haiku* into English. The present volume well testifies to this fact.

Professor Hagemu Igarashi (五十嵐力), Dean of the Literature College, Waseda University. (*History and Japanese Literature*, February 1, 1931.)

It is indeed a remarkable task to have translated into beautiful English one thousand *haiku*. Professor Miyamori deserves the deepest gratitude of Japanese literary circles.

Professor Tei-ichi Nakagi (仲木貞一), Japan University. (The *Chū-ō*, October 6, 1930.)

There may be some Japanese scholars who excel Professor Miyamori in proficiency in English, but his appreciation of *haiku* can never be expected from any other scholar of English. I have no hesitation in asserting that Professor Miyamori is the only English translator of *haiku* that the present Japan possesses.

Professor Teizaburō Washiyama (鷲山第三郎), the Meiji Gakuin College. (The *Tōyō Daigaku Gakuhō*, January 1, 1932.)

Professor Miyamori is unrivalled, not only in Japan but also in the wide world, in translating *haiku* into English.

Mr. Sei-ichi Umemoto (梅本誠一), a translator of the Yokohama branch of the Victor Graphophone Company. (The *Nihon*, October 15, 1930.)

Professor Miyamori ought to be called a benefactor of *haiku*, in that he has delivered them from the serious mistranslations hitherto done by some scholars.

Professor Hisamoto Shimazu (島津久基), the Oriental University. (The *Tōyō Gakuen*, October 10, 1930.)

As a *haijin*, I deeply thank Professor Miyamori for his full appreciation of *haiku* and for his excellent translations.

Mr. Kyoshi Takahama (高濱虛子). (The *Tokyo Asahi*, October 17, 1930.)

The chief merit of these translations consists in the reproduction of the brevity and impressionism of *haiku*.

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Brevity and conciseness are the life and soul of *haiku*. In Professor Miyamori's English translations of *haiku* I am delighted to find great care and pains taken in this respect.

Profossor Rin-ichi Kittaka (橘高倫一), The Oriental University. (The *Tōyō Daigaku Gakuhō*, April, 1931.)

Professor Miyamori is generally considered to be a " national treasure " as a translator of *haiku*. Perhaps his ability as a Japanese scholar of English language and literature is superior to that of any of the *élite* in the English scholars' circle.

Mr. Yoshika Hattori (服部嘉香). (The *Shinsin Shijin* or "Rising Poets," April 1, 1931.)

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